Swedish Folk Dances...

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Nils W. Bergquist

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FJALLNAS POLSKA (Figure 5)

Svenska folkdansens - - -

SWEDISH FOLK DANCES

BY

NILS W. BERGQUIST

INSTRUCTOR OF PHYSICAL CULTURE
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INTRODUCTION BY

C. WARD CRAMPTON

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INTRODUCTION

It is significant that the folk dance has come to fill a large place in the life of the people of the city. Country men and women coming to the town have left behind them the dances that have formed part of their lives and much of their pleasure, because city conditions were different and country traits unbecoming. Our own country dances "The Lady of the Lake," "Hi! Jim Along," and even the "Virginia Reel" have not survived a separation from their birthplaces.

Foreign people coming to our cities form closer groups, and during times of festivity the emotions arising from old associations seek expression in the old dances.

The old rhythms of folk dances are common to all human life. Many generations of city-dwelling cannot do more than cover thinly the innate tendencies to dance the old forefather dances of the sod, mountain, or steppe. It needs but the music and festal occasion to fling off newly acquired restrictions which overlie the pure rustic humanity of man.

Thus the folk dance has come to signify the revival of the expression of old fundamental rural impulses, pure and lovely as the sunshine of the fields.

The general European revival and our own use of the folk dance is an expression of this deep-rooted longing. In New York City dancing has taken its legitimate place in the education and recreation of the children in the schools. There the dances have lightened the formal gymnastics with a natural interest, and have returned large values in a normal joyous expression of fundamental impulses.

So few city recreations are not manufactured that the genuine is rare and is to be valued accordingly. This volume of folk dances taken from Swedish sources and sympathetically translated for American use by Mr. Bergquist is genuine and cannot fail to receive the large appreciation it deserves, for he has danced them as his forefathers did in Sweden itself.

C. Ward Crampton,
Director of Physical Training
New York Public Schools

PREFACE TO FIRST EDITION

This book is in the main a translation of a publication by the society "The Friends of Swedish Folk Dances" in Stockholm, and in presenting it we hope that a long-felt want may be filled.

The dances are arranged in a progressive order from the simple and easy to the more complicated.

Because of the fact that certain steps and dances are perfectly familiar to the Swedish people, no special description of these steps and dances is made in the Swedish edition, while in the translation they are fully explained.

The description of the Fjallnas Polska has never, to my knowledge, appeared in print and is, therefore, as given in this book, original.

As near as possible the Swedish text has been closely followed, and only such deviations therefrom are made as were found absolutely necessary in order to make the text intelligible to English readers.

To Mr. J. Blake Hillyer, who has carefully read and criticised the translation, I am greatly indebted for many valuable suggestions which have been embodied in this translation with a view to making the descriptions easily understood without the aid of an instructor.

NILS W. BERGQUIST.

Tompkinsville, New York.

PREFACE TO SECOND EDITION

In preparing the second edition of this book for print, especial care has been taken to describe more explicitly the various steps in the dances.

The descriptions of the steps are arranged in alphabetical order.

The order of the dances has been re-arranged, as it was found that certain dances were more easily taught than at first assumed.

The illustrations are of pupils in public schools of Richmond borough, New York City.

NILS W. BERGQUIST.

Tompkinsville, New York.

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FOREWORD

The dances in which the peasant people in almost all countries in Europe find the most enjoyable means of exercise and of giving expression to old folk lore are known under the name of "folk dances."

With the advance of modern civilization, much of that which formerly served to characterize certain occupations, people, or localities is fast disappearing. For instance, machinery has supplanted the old-fashioned way of weaving by hand. In the Swedish "weaving dance" the figures represent the old style of weaving, and by the preservation of dances of this sort the present is still connected with the past.

The present generation is always interested in the past, since the past forms the foundation upon which the present one is building.

That there exists such a rich supply of Swedish folk dances is probably due to the fact that a revival of these dances took place about thirty years ago.

In the period 1870–1880 a great deal of criticism was made in Sweden about the so-called "modern dances." They were considered unesthetical. Particularly were the waltz and polka criticised, because they were danced with little consideration for grace or rhythm.

Then the students of the university in Upsala organized a society named "Philocoras," the object of which was to study the art of dancing as far back as the Greek and Roman era. The society engaged a dancing teacher to give free instruction to those who wished to learn dances according to the simplicity, grace, and rhythm of the ancient method. The public, however, gave very little encouragement to the work, and after a few years of "struggle for life" the organization ceased to exist.

Some members of the former society then attempted to revive the old folk dances. A few students were sent to different parts of Sweden in an endeavor to obtain the material for these dances. Their work was difficult, as some of the dances had pretty nearly passed into oblivion. In some places was found only an old "fiddler," who still remembered the dance, music, and original costume of the locality. However, the students collected considerable material, and when the first presentation of these dances was given at a charity bazaar in the Royal Opera House in Stockholm, it was a pronounced success.

Since then numerous societies have been organized all over the country to further advance the interest in folk dances.

These dances now form one of the most attractive features of the exhibitions at the unique out-door museum, "Skansen," in Stockholm, where they will remain safeguarded and treasured as one of the most interesting parts of Sweden's cultural history.

NILS W. BERGQUIST.

EXPLANATION OF THE TERMS USED IN THE DESCRIPTION OF THE DANCES

1. The reprise of the music and division of measures are, when necessary, described at the beginning of each dance.

2. **Numbers** within parentheses correspond with the numbers of the measures in the music and indicate in what measures various steps and figures are danced.

3. **Formation** is the position in which a couple is placed at the beginning of a dance (not at the beginning of any certain figure).

4. **Front** means the front of the stage as seen by an audience.

5. **In place** means in the position where the dancer is standing.

6. **String** is a term given when several couples take hands forming a continuous line without forming a ring.

7. **Chain** is the formation in which the dancers when passing each other take hands, as in the "grand chain."

8. **Arch** is formed by a couple holding each other's hands and raising their arms so that others may pass under them.

9. **Road** is a continuous row of arches.

10. **Dancing around** is done by two persons only, taking hands or taking hold of each other as may be indicated and making one or more complete turns.

In *dancing around*, when gentleman and lady are directly facing each other, beginning with left and right foot respectively, each turn is, unless otherwise specified, about three eighths of a circle and is done "clockwise," i.e., in the direction the hands of a clock turn.

11. **Ring dance,** on the contrary, is done by several persons, who then generally hold each other's hands and dance with short running steps. *Ring dance* is done "clockwise."

12. **Thumb-grasp.** A couple standing side by side, facing in opposite directions, grasp the nearest hand by the thumb, with arm bent, elbow downward, and thumb pointing upward.

13. **Pancake turning** is described in the second figure of the *Dal* dance.

14. **Appel** is a stamp of the foot.

(This sign ∧ in the music indicates the appel.)

STEPS

1. **Bleking steps** are danced *in place*, thus: With a jump both feet are placed on the floor at the same time, left foot ahead of the right; with another jump the feet change place, etc. Unless otherwise specified, the lady also begins with left foot.

2. **Chassez steps.** Gliding steps in any direction.

3. **Dal steps** are danced in $\frac{3}{4}$ measure, thus: (1) Right foot is placed on the floor, (2) left foot with the toes pointing downward is swung diagonally forward to right side, (3) and is then moved toward its starting-place (1), where at the beginning of the second measure it is placed on the floor (2) and the right foot in the same manner as described for the left is swung diagonally forward to the left side (3) and again replaced, etc. As the swinging foot reaches its highest point, the dancer raises himself somewhat on the toe of the other foot with a light hop forward. This raising on the toe is, however, quite slight in the *Dal* dance, while in the *Skralat* and *Vingakers* dances it is more marked, so as to give a livelier appearance to these dances.

4. **Fall-out steps** are described in the second figure of the *Frykdal* polka.

5. **Frykdal steps** are similar to *Polka-mazurka* steps, and the knee upward bending is always done with the left knee first.

6. **Gottland steps** are used only in *dancing around* in $\frac{4}{4}$ measure, thus: (1) With a jump both feet are placed at the same time on the floor, left foot ahead of the right; (2) the dancer remains in this position one quarter of a measure, (3) then the right foot is placed ahead of the left; (4) the dancer remains in this position one quarter of a measure; (1) with another jump both feet are placed on the floor at the same time, left ahead of the right, etc. When couples are facing, gentleman and lady stand a little to the left of each other, in order that both may begin with left foot ahead.

7. **Hambo-polska steps** are danced in $\frac{3}{4}$ measure, thus: (1) Bending right knee, the left foot is placed forward with an *appel;* (2) hop and pivot on left foot about seven eighths of a circle; (3) right foot is placed about one step straight sideways from left foot. Again left foot is placed forward, etc.

Lady bends left knee and steps backward with right foot (1), then hops and pivots on right foot (2), and places left foot about one step sideways from right foot (3). Again steps backward with right foot, etc. Gentleman's hands at lady's waist and lady's hands on gentleman's shoulders.

8. **Hop steps** are used only in *dancing around* in $\frac{3}{4}$ measure, thus: (1) With a jump both feet are placed on the floor at the same time with an *appel*, the heels together; (2) then the right foot is placed on the floor slightly forward, while the left leg, with slightly bent knee, is swung to the right backward; (3) then the left foot is placed on the floor and the right leg swung to the left backward; (1) with another jump both feet are placed at the same time on the floor, etc. Lady and gentleman stand a little to the left of each other.

9. **Jig steps** or **sailor steps** are similar to the *step-hop-waltz* but are danced in $\frac{4}{4}$ measure, on toes and with a swaying of the body toward the side where the foot is placed on the floor, thus: (1) Step forward left foot, (2) hop on left foot; (3) step backward right foot, (4) hop on right foot, etc. At each hop turn to the right. When danced by couples, the lady steps in following order: 3, 4, 1, 2, etc.

10. **Kicking steps** are danced *in place* and are similar to the *running steps* except that the feet are swung forward with straight knees, instead of the ordinary lifting of the feet behind in running.

11. **Old Swedish waltz steps** are danced thus: A. (1) Left foot is placed forward; (2) touch toe of right foot, heel high, behind left heel, at the same time bending knees; (3) lift left foot and replace it, turning to the right. B. (1) Right foot is placed backward; (2) touch toe of left foot behind right heel, bending knees; (3) lift right foot and replace it, turning to the right, etc. When danced by couples facing each other, lady's first step is as described in "B."

12. **Ostgota steps** are danced in $\frac{3}{4}$ measure, thus: A. Ordinary change step, beginning with left foot, on the first and second beats of each measure. B. One step forward with the right foot on the third beat in each measure. When danced by couples facing, lady and gentleman stand a little to the left of each other.

13. **Pas-de-basque steps** are danced in $\frac{3}{4}$ measure, thus: (1) Step obliquely forward with right foot; (2) step in the same direction with left foot, lifting right foot and slightly bending left knee; (3) replace right foot. Repeat, beginning left, etc.

14. **Polka-mazurka steps** are danced in $\frac{3}{4}$ measure, thus: (1) Left (right) foot is lifted with a knee upward bending and placed forward on the floor with an *appel;* (2) the right (left) foot is quickly placed behind the left (right) foot; (3) then, while the left (right) knee is bent upward for another step, one hop is made on the right (left) foot, etc.

15. **Running steps.** Ordinary running steps.

16. **Schottische steps** are danced in $\frac{4}{4}$ measure, thus: A. (1) Ordinary change step forward, beginning with left foot (1, 2, 3) turning to the right; (2) hold. B. (1) Change step backward, beginning with right foot (1, 2, 3) turning to the right; (2) hold, etc. When danced by couples facing each other, lady's first step is as in B.

17. **Skralat steps** are danced in $\frac{3}{4}$ measure. Ordinary change steps in slow time, both lady and gentleman beginning with left foot.

18. **Step-hop-waltz steps** are danced in $\frac{3}{4}$ measure, thus: A. First beat step forward left foot, second beat lift right foot and left heel, third beat hop on left foot, turning right. B. Next first beat step backward right foot, second beat lift left foot and right heel, third beat hop on right foot turning right, etc. When danced by couples facing each other, lady's first step is as described in B. These steps may be danced to $\frac{2}{4}$ measure. Then step, heel raising and hop are made on each beat. As these three movements thus must follow each other in rapid succession, it is easier to substitute ordinary "step hop," omitting heel raising as a separate part of the step.

19. **Stride knee bend steps (jumping jack)** are danced *in place*, thus: With a jump both feet are placed on the floor at the same time in stride position (with feet wide apart), toes turned out and knees bent; at the same time the arms are swung sideways with hands closed and knuckles turned backward. When several **stride knee bend steps** are danced in succession, the dancer takes a jump to starting position on third beat of each measure and at the same time brings the closed hands to chest.

20. **Swedish polka steps** are danced in $\frac{4}{4}$ measure and are similar to schottische steps except that instead of holding the step, a hop is made on the foot.

21. **Vingaker steps** are danced in $\frac{3}{4}$ measure, thus: (1) Following a quick knee-bending, the dancer jumps, landing *in place*, knees straight, feet in stride position, (2-3) then turns completely around to the left, on toes of the right foot, and jumps forward, (1) landing on both feet on the floor at the same time, feet wide apart, and knees straight, (2) remains in this position, (3) then brings the feet together with a knee-bending: then the above is repeated, etc.

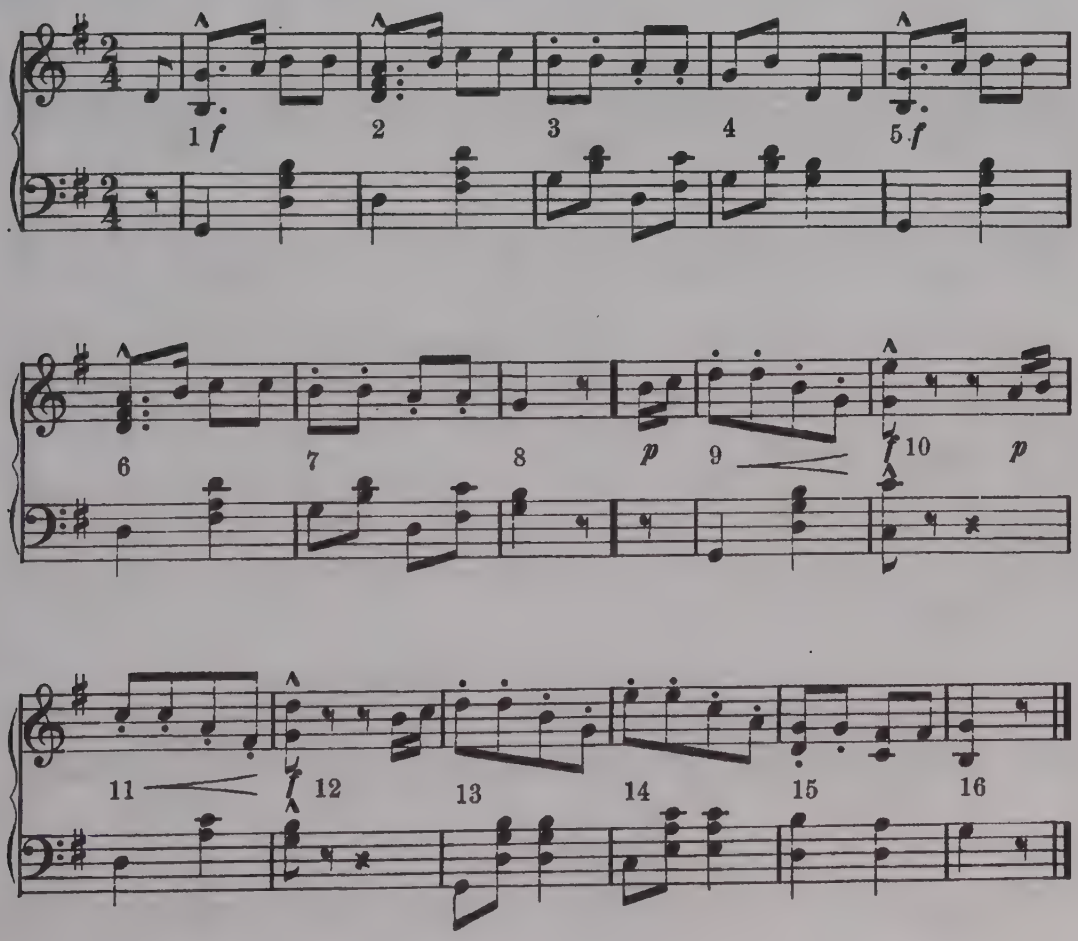
22. **Walking steps.** Need no description.

DANCES

THE SKANING OR THE STOP

Music || 1–8 || 9–16 ||

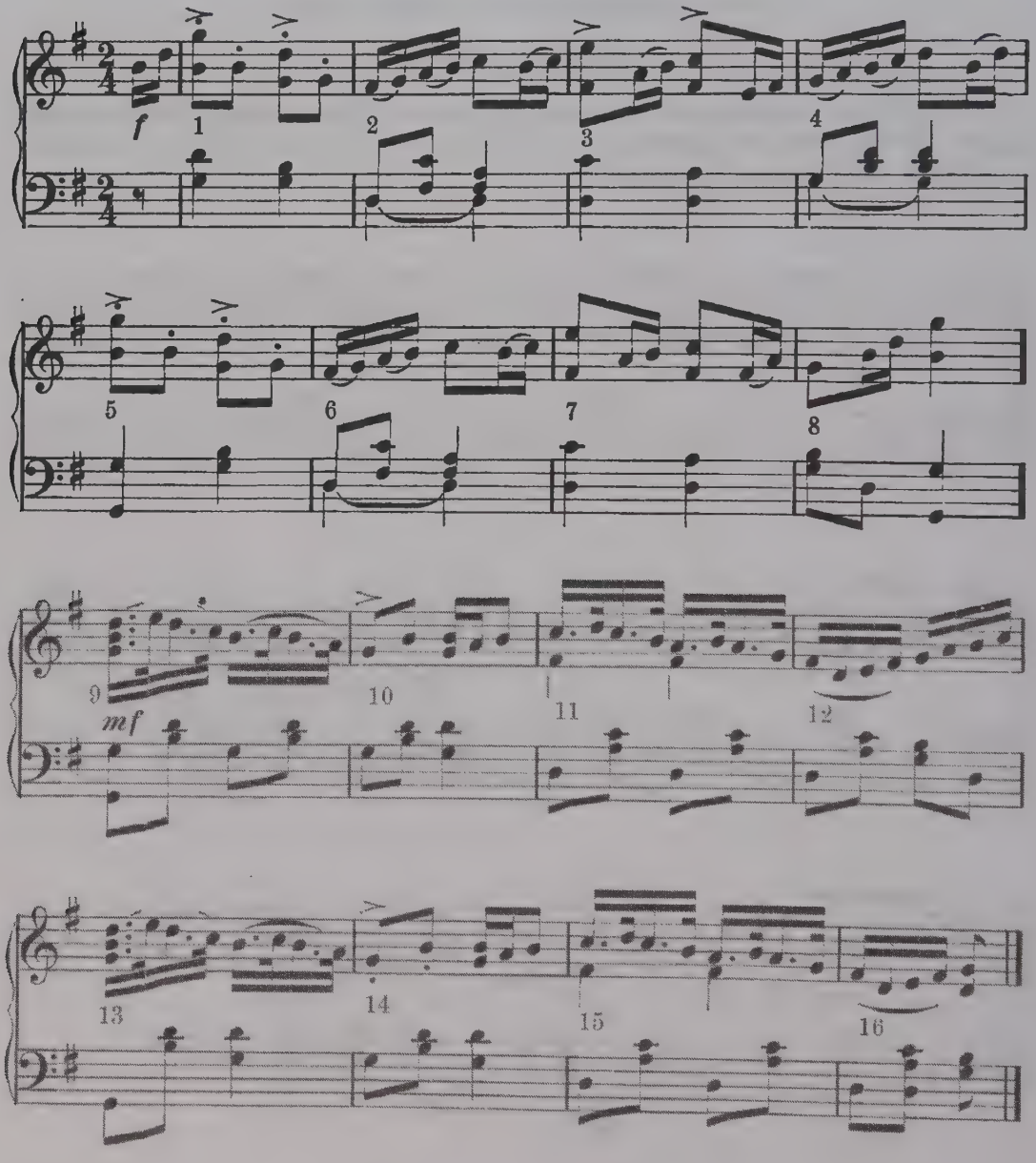
This dance is danced with Swedish polka steps. The couple stops with an *appel* at the tenth and twelfth measures, and then continues the dance with the next measure; this is also indicated by the music.



BLEKING

MUSIC || 1–8 || 9–16 ||

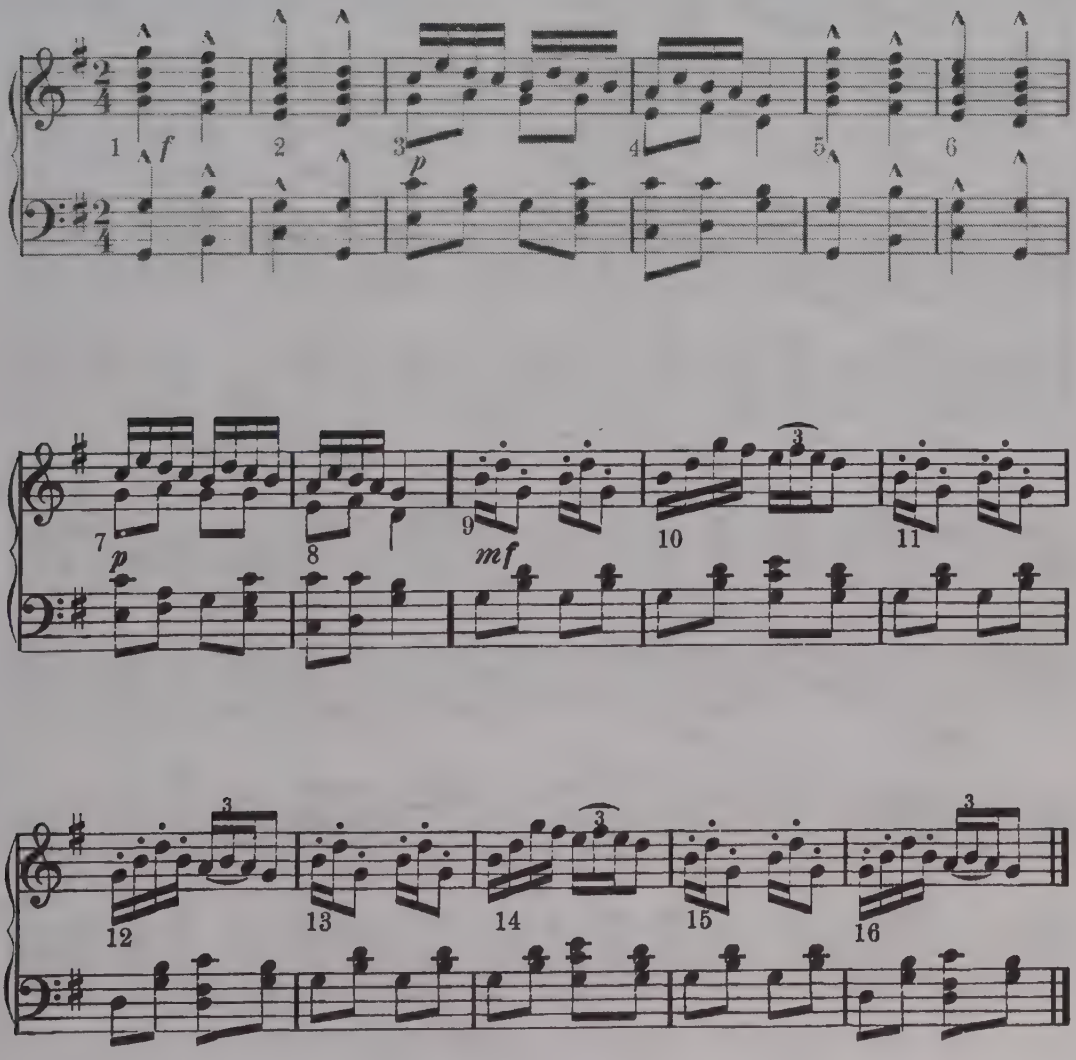
Gentleman and lady take each other's hands, and dance *in place* in time with the music two long *Bleking* steps, first step with left foot ahead (1), then two smaller, quicker steps, followed by a long step (2). Arm forward with foot, opposite arm backward, elbow bent, this is repeated three times (3–8); then the couple waltzes with *Jig* steps, the gentleman placing right arm around the waist of his partner and holding her right hand out in his left (9–16). Repeated at will.



LADITA—LOTT' IST TODT

Music || 1–8 || 9–16 ||

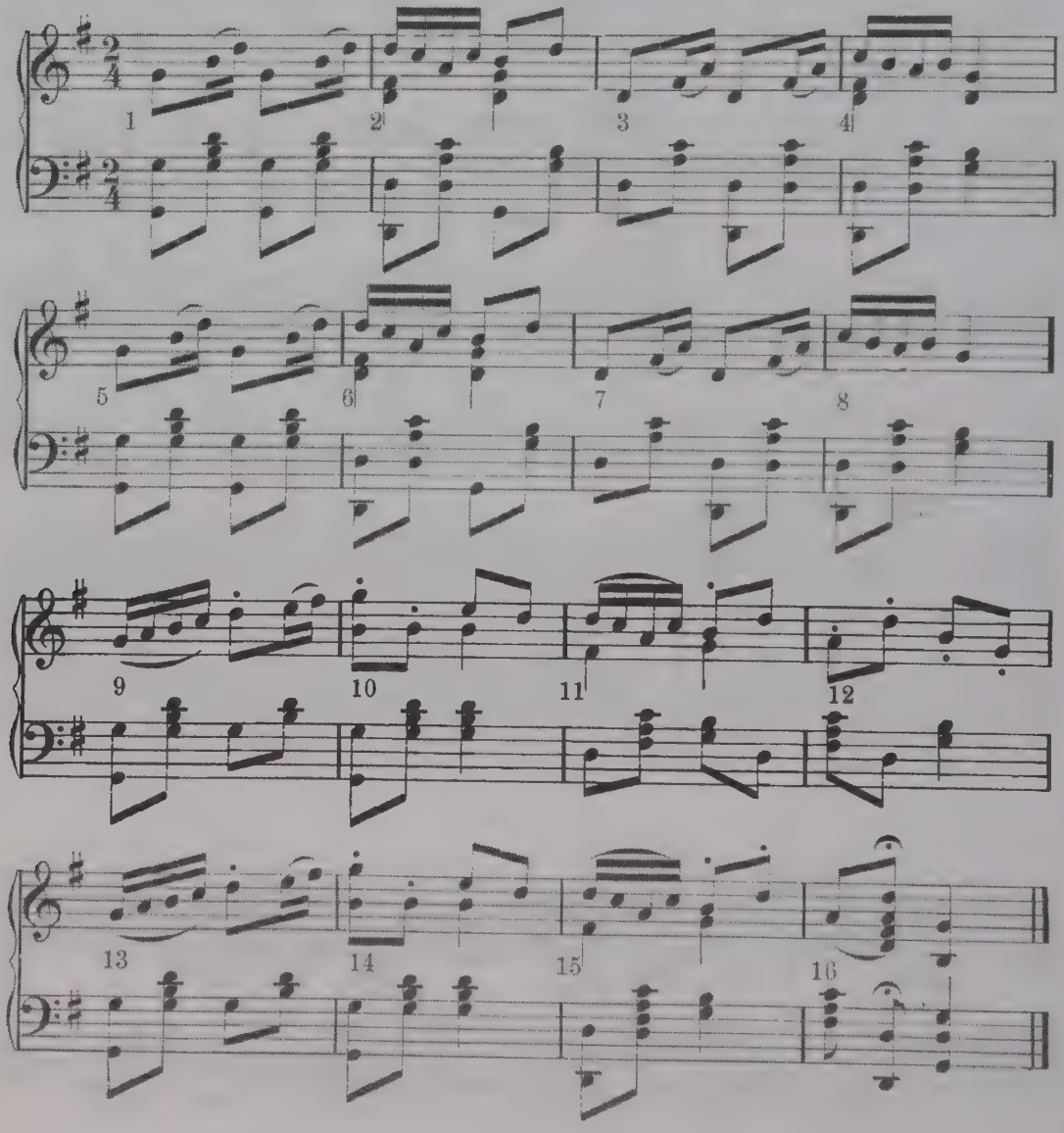
The gentleman places his right arm around the waist of the lady and takes her right hand in his left. The arms held horizontally. The couple takes four long, slow, *chassez* steps forward, the gentleman with left, the lady with right foot (1-2) and returns with eight quick steps to the starting place (3-4). Repeated (5–8) after which the couple waltzes *step-hop waltz* (9–16). When several couples take part it is usual to form a ring which during the dance is preserved and the steps forward are then taken toward the centre of the ring.



TANTOLI

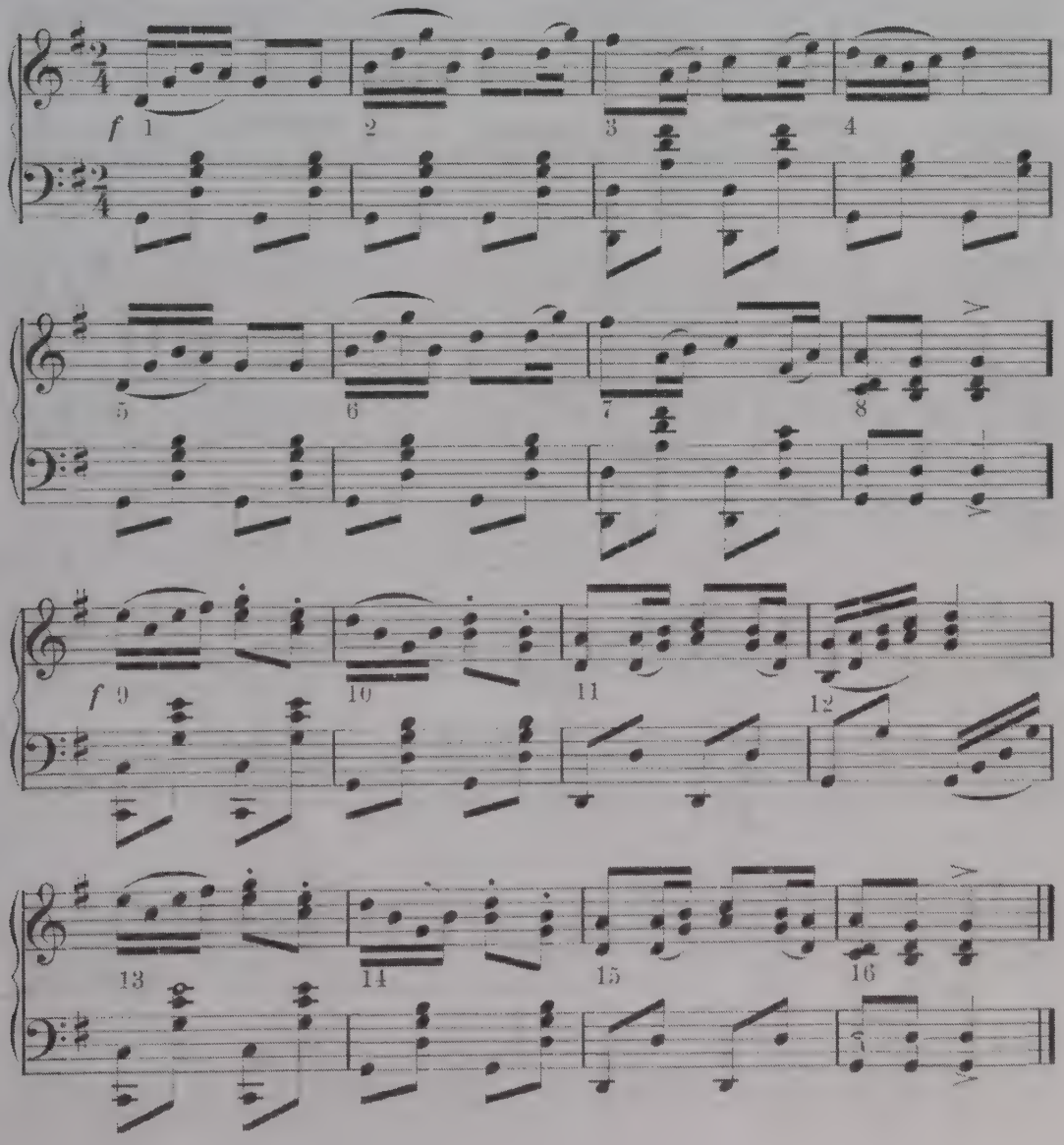
Music || 1–8 || 9–16 ||

The gentleman places his right arm around the waist of his partner and she places her left hand on his shoulder, their free hands on their hips. The gentleman steps forward with his left foot and the lady with her right foot with toes raised, then they step backward with heel raised (1), then forward again, beginning with same feet in front, two steps and halt (2). The gentleman then steps forward with right and the lady with left foot one step with toes raised, same feet backward with heel raised (3), take two steps forward and halt (4). The same is repeated (5–8). Then the couple waltzes, *step-hop waltz*, the gentleman with both hands at the waist of his partner, and she with both hands on his shoulder (9–15). Then the gentleman lifts her over to his right side (16), and the dance is repeated.



THE RILL

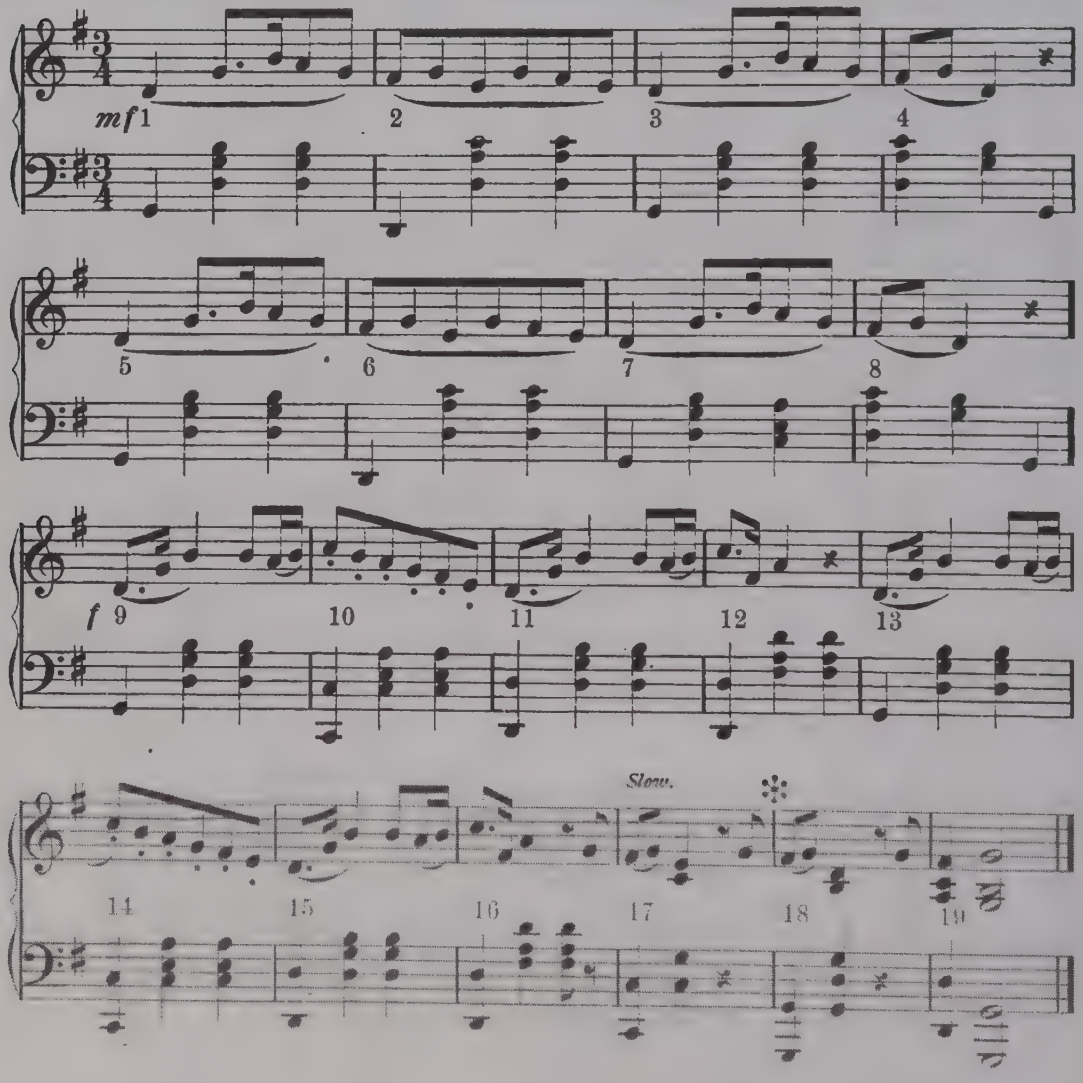
There is only one figure in this dance. The first part of it is the same as the second figure in the schottische, that is, the gentleman, with right arm around the lady's waist and her right hand in his left (the lady's left arm on gentleman's right shoulder), turns while advancing, passing the lady in front of himself, first with three *schottische* steps quarter of a turn to left (1), then three more *schottische* steps quarter of a turn to the right (2). In the latter part of the figure the gentleman releases his partner's right hand, while he, with two *walking* steps, turns a complete circle to the right, and with the right arm still remaining around the lady's waist, lifts her over back to her place at the same time that he turns (3). After which both, with free hands on hips, take two walking steps forward (4) and repeat the whole figure (5–8).



THE SNURRBOCK

Music || 1–8 || 9–16 || 17–19 ||

Gentleman places both hands at his partner's waist, lady places both hands on gentleman's shoulders, arms nearly straight. Couple dances polska resembling the *Hambo polska*, but differing from this in that the dancer without previous bending of right knee places left foot on the floor on the first quarter-note of the measure and then turns on the toes of this foot without support of right foot (1–8). Gentleman and lady then face forward, gentleman placing his right arm around the lady's waist, lady placing her left hand on gentleman's right shoulder, free hands on hips, both run, common running steps forward in time to music (9–16). They then face slowly toward each other and with both hands on hips make a deep bow (17); then both slowly face about to the left, make another bow as they are turned back to back (18), again face about, bow (19), after which the dance is repeated in the original livelier time.



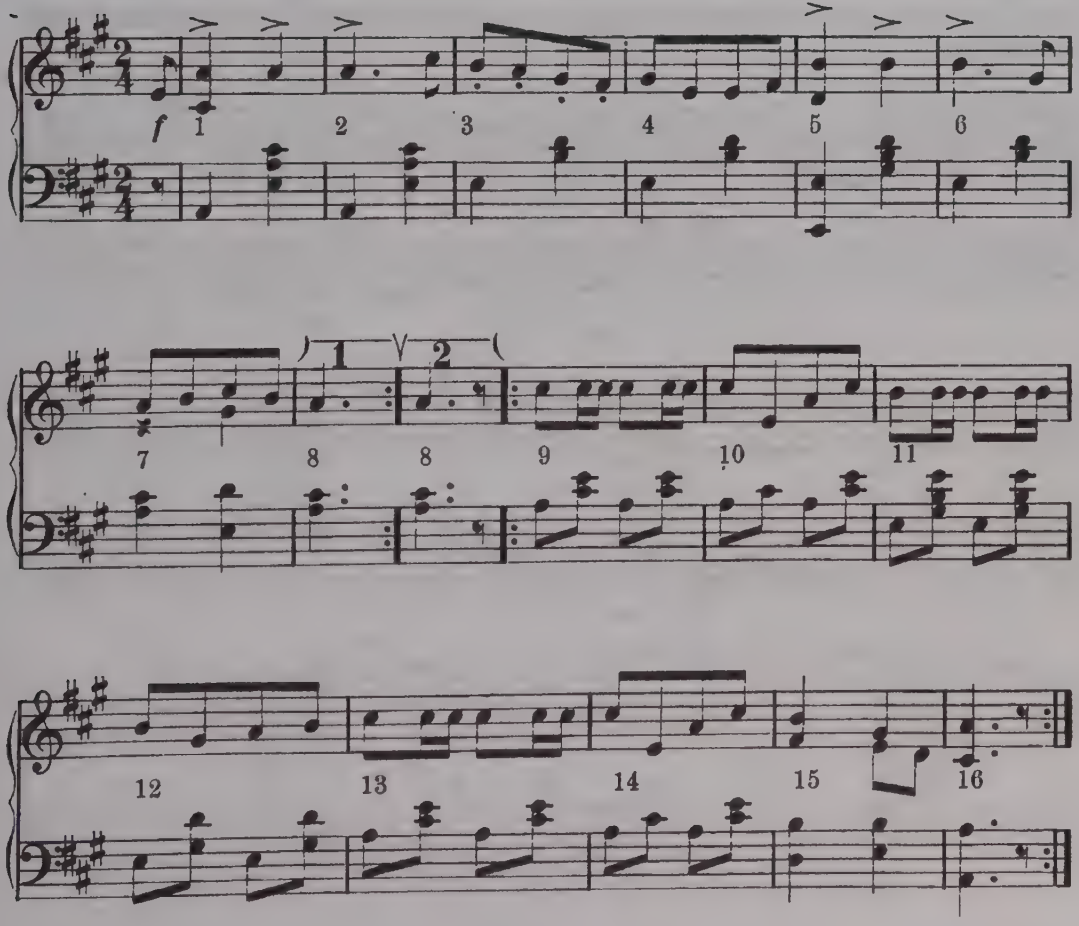
GUSTAVUS TOAST

Music ||: 1–8: ||: 9–16: ||

Formation. Four couples form a square, the *premiere* to left and right, and the *seconde* front and rear, all as seen from the front. The gentlemen hold the left hands of their partners in their right hands, free hands on hips.

(A) The *premiere* couples walk four steps toward each other, bow (1–2), and return backward with four steps to their places (3–4). The *seconde* couples dance in the same way (5–8). Repeat (1–8).

(B) The *seconde* couples form an *arch*. The gentlemen of the *premiere* walk toward the *arch* on their left and their partners toward the *arch* on their right; the gentlemen take the left hands of the ladies they meet in their own right hands and walk through the *arch;* then all turn and walk to their own places (9–12). The gentlemen clap their hands once and the couples *dance around in place* with *Swedish polka* steps, partners holding each other's hands (13–16). The *premiere* couples form *arches* and the *seconde* couples dance as the *premiere* couples danced before (9–16).

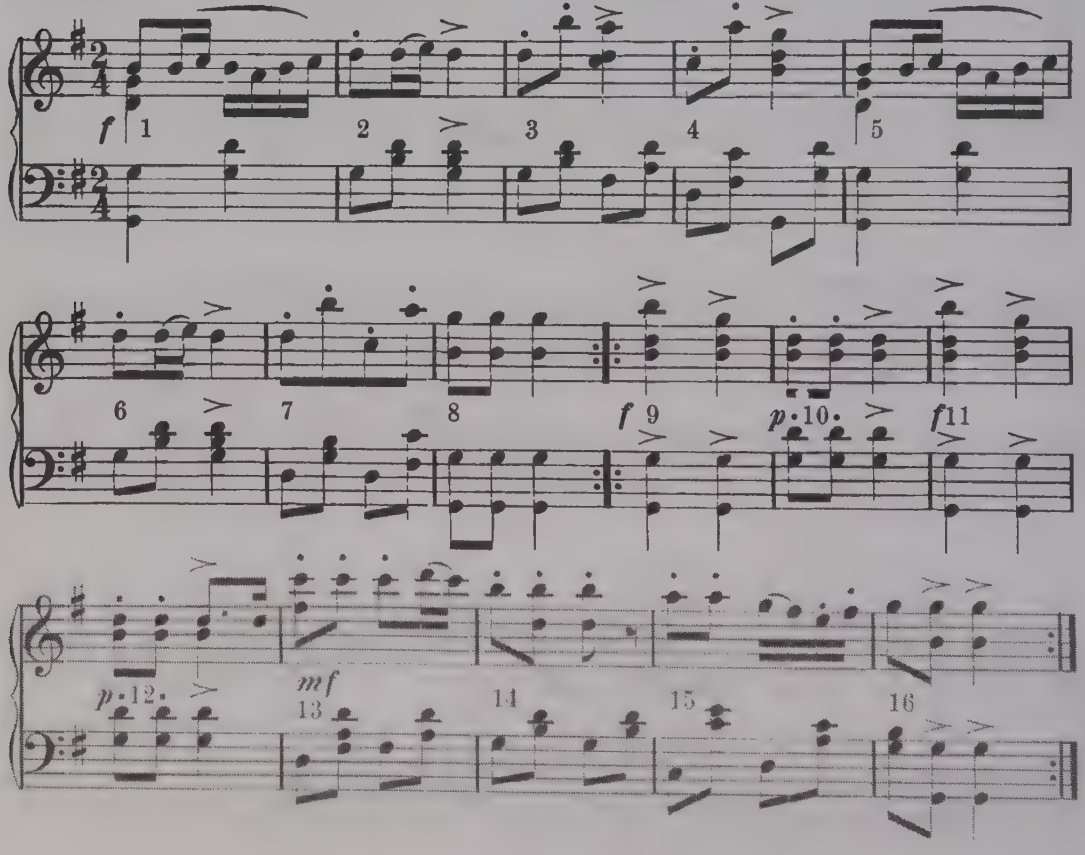


CLAP DANCE

Music ||:1–8:||:9–16:||

Formation. The couples place themselves behind each other, forming a ring, gentlemen holding the left hands of their partners in their right hands, free hands on hips. (A) The couples dance forward with *schottische* steps, the gentlemen beginning with left, the ladies with right feet, alternately turning to and from each other (1–8), then dance *Swedish polka*, after which the couples stop, facing each other, the gentlemen inside of the ring (1–8).

(B) The gentlemen, with their hands on their hips, bow to the ladies, who at the same time, with hands on hips, make a courtesy to their partners (9), then both clap their hands three times (10). This is repeated (11–12), after which partners clap each others' right hands once, then their own hands once (13), then the palms of their left hands, followed by clapping of their own hands (14), turn completely around to left (15) and stamp on the floor three times (16). (B) is repeated with the difference that instead of partners clapping each others' hands, they shake the index finger of the right hands three times warningly at each other, then the index finger of the left hands, after which, when they turn around, they slap each others' right hands (9–16). While shaking the finger the elbow rests on the closed hand of the opposite arm, which is bent across the chest. The dance is repeated, when each gentleman first steps backward instead of forward and continues the dance with the lady of the couple next behind.



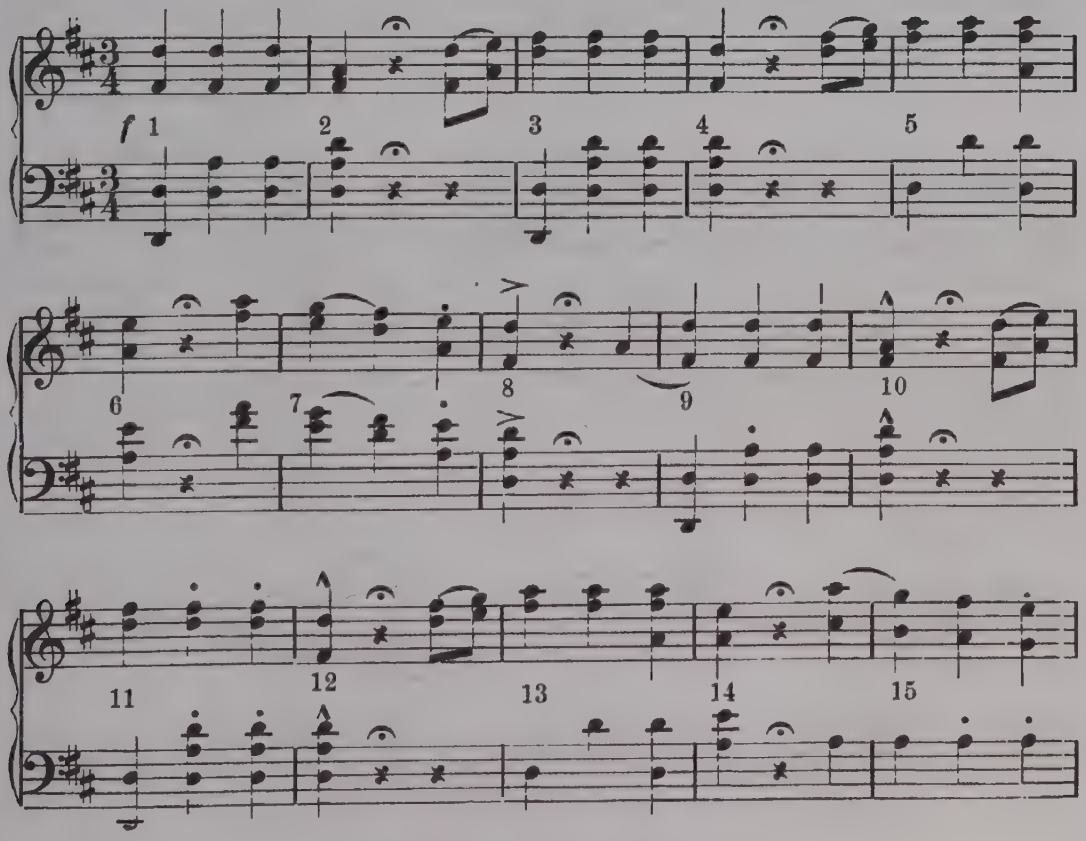
THE SKOBO DANCE

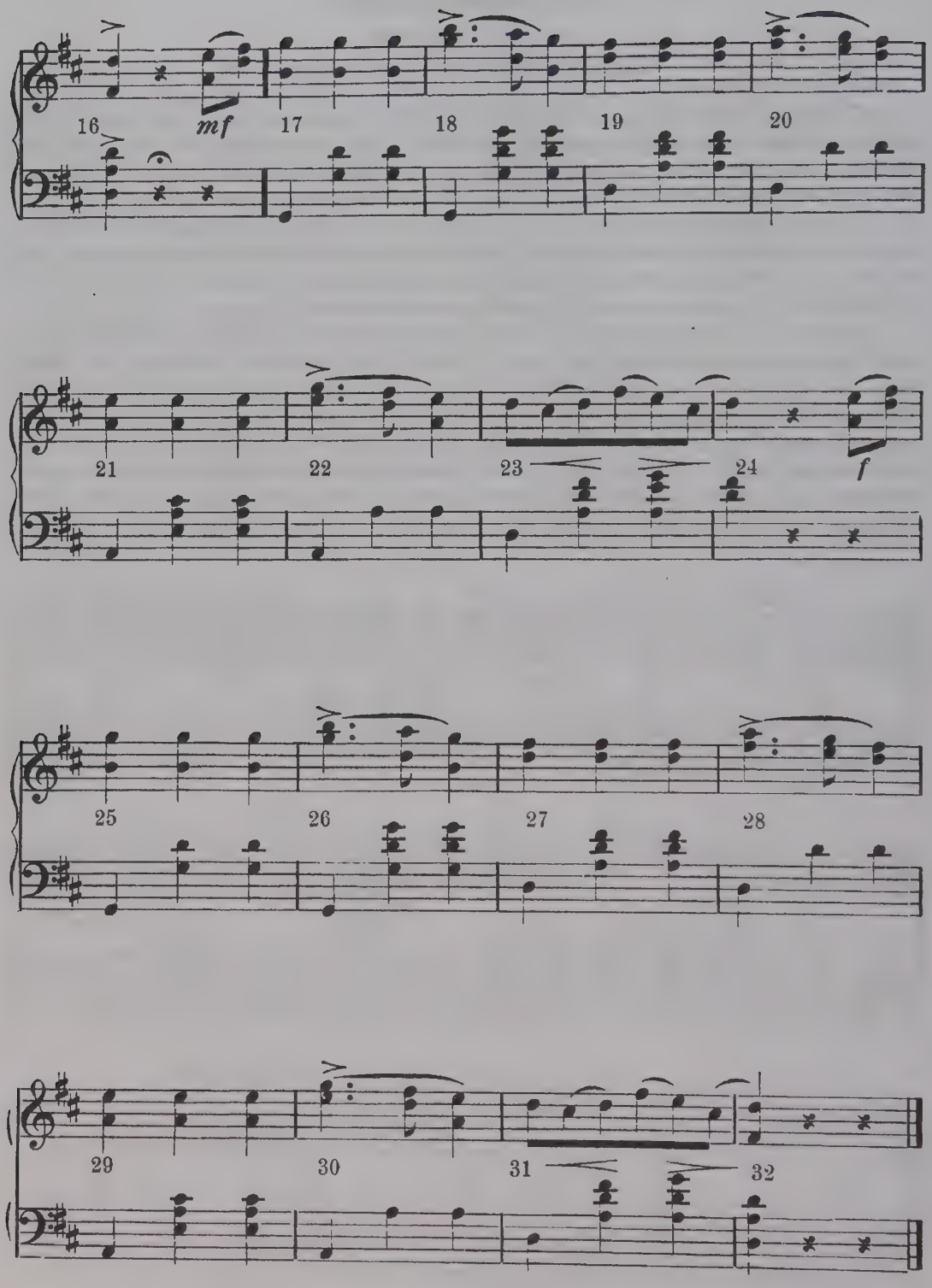
(DANCED BY MEN ONLY)

Music || 1–16 || 17–32 || Very slow legato.

Figure 1. A and B take each other's hands and *dance around* to the right, three common *walking* steps, beginning with left foot (1), after which, at the beginning of the second measure, they stop with an *appel* of the right foot and remain in the position they assumed at the *appel*, as if they were doubtful about continuing the dance (2). This is repeated three times (3–8), after which the couple in the same way *dances around* to the left, this time beginning with the right foot and making an *appel* on the left (9–16). During the whole of the first figure the dancers appear to be hesitating and doubtful; during the second figure they are more decided.

Figure 2. The gentlemen let go of hands and turn, beginning with left foot, three steps completely around to the right (17), then A quickly kneels on the right knee, while B, placing his right foot on the floor, swings his left foot to the right over A's head (18). Then turning as before (19), B kneels and A swings his left foot to the right over B's head (20). They again turn to the right (21), and then bend forward so that their foreheads touch (22). Finally, they turn with three steps, one half-turn to the right, so that their backs touch (23), after which with a forcible push they step apart (24). Repeated (25–32).

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VARSOVIENNE

Music || 1–8 || 9–16 || 17–24 ||

Formation. The gentleman places his right arm around the waist of his partner, the lady her left hand on his right shoulder, both facing in the same direction, free hands on hips.

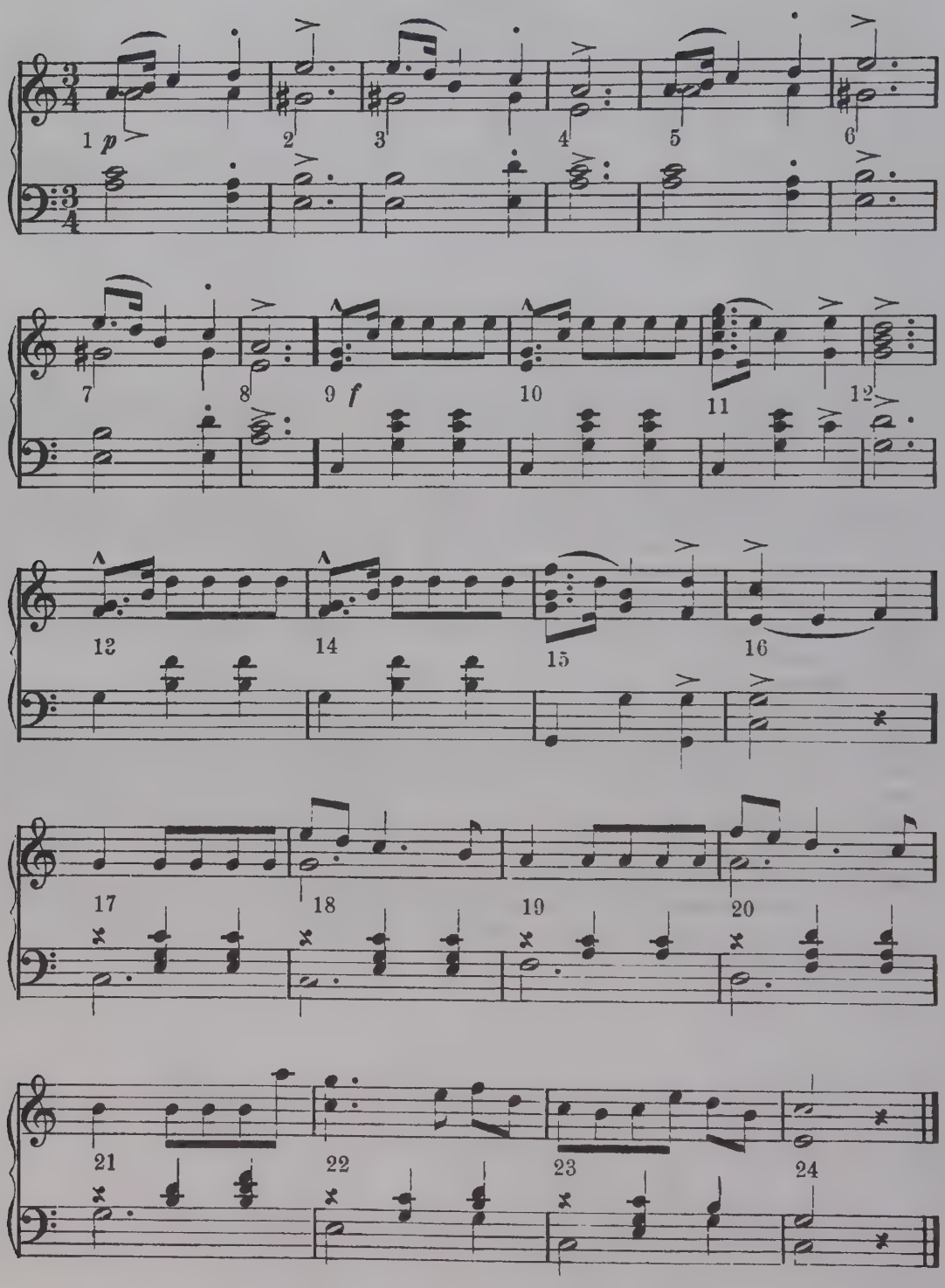
(A) Dancing *schottische* steps, gentleman left, lady right foot, the gentleman swings his partner over to his left side and places his left arm around her waist, free hand on hip (1), after which he places the heel of his right and the lady the heel of her left foot on the floor with toes raised (2). Dancing *schottische* steps, gentleman right, lady left foot, the gentleman swings his partner over to her starting position (3), after which he places the heel of his left and she the heel of her right foot on the floor with toes raised (4).

Repeat (5–8).

(B) The couples dance *polka-mazurka*, gentleman left, lady right foot (9–10), after which the gentleman in the same manner as described above swings his partner over to his left side (11) and the gentleman places the heel of his right, the lady the heel of her left foot on the floor with the toes raised (12). Again they dance *polka-mazurka*, gentleman right, lady left foot (13–14), after which the gentleman swings his partner over to her starting position (15) and he places the heel of his left, she the heel of her right foot on the floor with toes raised (16).

(C) *Old Swedish waltz*, during which the gentleman places his right arm around the waist of his partner, and with her right hand in his left holds his arm out horizontally (17–24).

VARSOVIENNE



THREE MEN POLSKA

Music || :1–8: || :9–16: ||

Formation. Three parallel lines forming right angles with the front of the stage, the two outer facing each other and the middle line facing the right line as seen from the front, a gentleman with two partners in each line, about four steps' distance between the lines. The gentlemen hold the hands of their partners, arms half raised.

Steps. Common *running* steps, beginning with left foot; when *dancing around*, *Ostgota* steps.

Hand. Free hand on hip. When *dancing around*, the gentleman places both hands at his partner's waist and she places both hands on his shoulders. The dancers place themselves in position during the first eight measures of the music (1–8).

(A) The middle line and the line on the right advance toward each other with three steps (1) and halt with *appel* (2), then return backward with three steps to their places (3). The gentleman in the middle line releases his ladies' hands and all three face about (4). Those in the middle line again take hands, and with the line on the left advance toward each other with three steps (5), halt with *appel* (6), and return backward with three steps to their places (7), when the middle line faces about in the same way as described above (8).

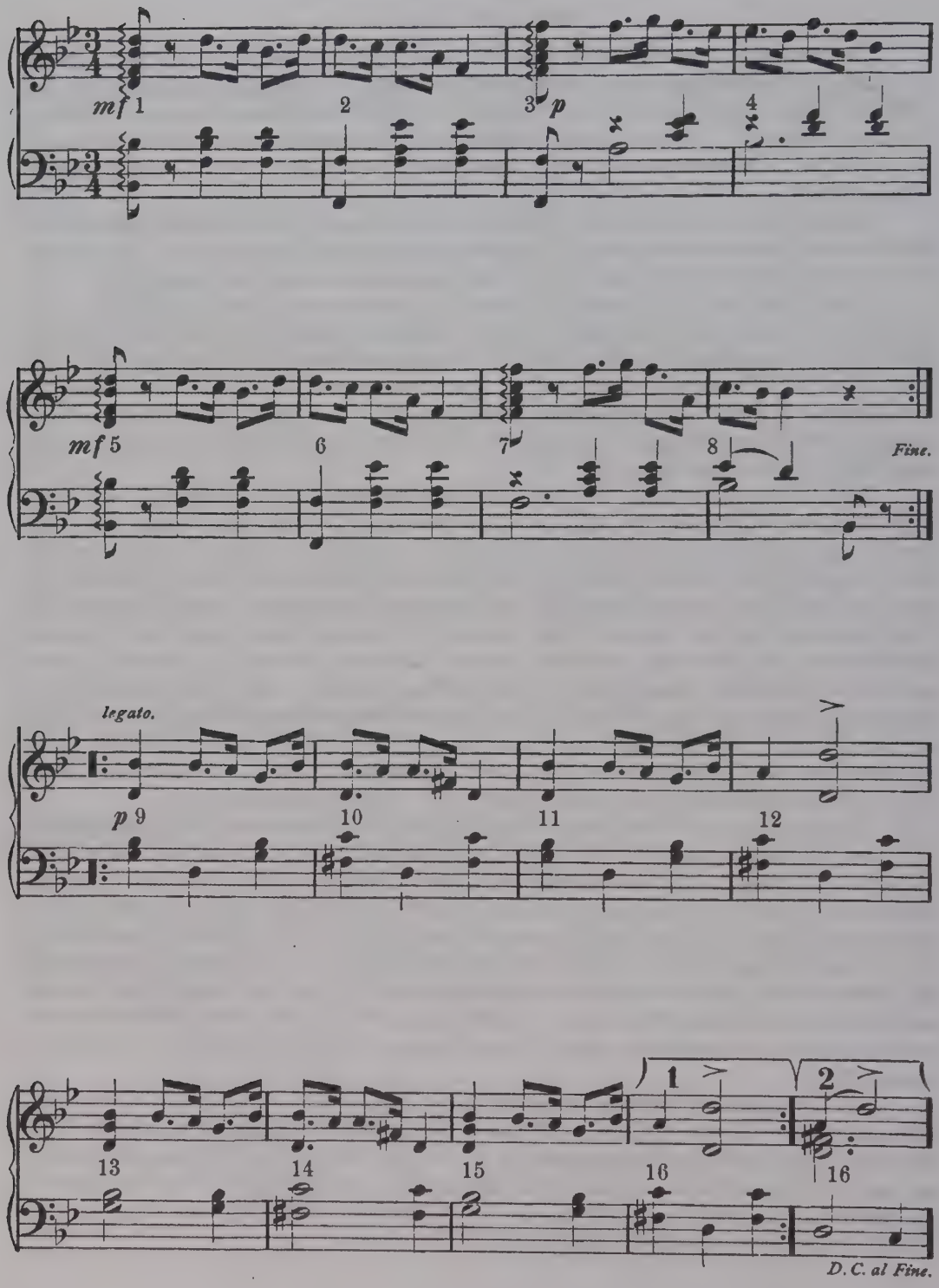
(B) The gentleman of the middle line runs three steps toward the lady of the right line, who stands on the left side of her partner (9), makes three *appels* with both feet at the same time, the first time with right, the second time with left, and the third time with right foot in front (10–12). Then he *dances around* two turns with her (13–16). After this he runs, beginning with left foot, three steps to the lady of the left line, who stands on the left side of her partner (9); makes three *appels* (10–12), dances around with her two turns, observing that at the end of the *dancing around* he moves somewhat toward his place (13–16). Still holding the lady's right hand in his left, he takes with right hand the left lady of the right line and dances in a ring with both a couple of turns in his own place, at the same time that the two other gentlemen dance in a ring with the ladies on their right and the one to the right of them in the middle line. After this all return to their places (1–8). (A) is repeated (1–8).

The gentleman in the middle line dances in the same manner as described in (B), first with the right lady of the right line, then with the right lady of the left line (9–16; 9–16), and then dances in ring with both, at the same time that the other two gentlemen dance in a ring with the ladies on their left and the one to the left of them in the middle line. After this all return to their places (1–8). (A) is repeated (1–8).

The gentleman in the middle line dances in the same manner as described in (B), first with the partner on his right and then with the one on his left (9–16; 9–16), and then dances in ring with them. At the same time the other two gentlemen dance in ring with their partners. After this all return to their places (1–8). (A) is repeated (1–8).

The gentleman dances as described in (B), first with the gentleman of the right line, and then with the gentleman of the left line (9–16; 9–16); after which the three dance in a ring, each gentleman placing his right arm over the left arm and behind the back of the gentleman on his right, taking with his right hand the left hand of the gentleman on his left. At the same time all the ladies, holding each others' hands, dance in ring twice around the gentlemen (1–8).

THREE MEN POLSKA



THE OXEN DANCE

This dance, most suited for men, had its origin in the beginning of the last century, when at the college in Karlstad, Sweden, the freshmen, nicknamed "Oxen," were made to perform the dance before the sophomores. Hence the name Oxen Dance.

MUSIC || 1–8 || 9–16 || 17–24 ||

Formation. The dancers (A and B) stand facing each other about two steps apart, hands on hips.

Figure 1. (A) At the beginning of the second measure A bows to B while B makes a deep courtesy to A (1–2). At the beginning of the fourth measure, B bows to A while A makes a deep courtesy to B (3–4). Repeat (5–8). These movements are done slowly. During the measures (9–16) the bows and courtesies are continued in quicker time, one for each measure.

(B) A places his closed hands on chest, elbows at shoulder level, then forcibly extends the arms sideward, turns head to the right with a jerk. At the same time the right leg is forcibly swung sideward with straight knee while he rises on the toes of his left foot. Then he takes a long step to the right and places left foot beside the right (17). (The right foot is not placed on the floor until the third beat in the 17th measure). Then he takes another short step to the right, then stamps with left foot twice beside the right one, at the same time he turns his head forward and gradually places hands on chest, elbows at shoulder level (18). A again extends his arms, turns head to left, swinging left leg sideward, as described for the right, then takes a large step to the left and places right foot beside the left (19) (the left foot is not placed on the floor until the third beat in the 19th measure). Then he takes a short step to the left and places right foot beside the left, turns head forward and places hands on hips (20). Repeat (21–24). B dances in the same way at the same time but begins to the left side.

Figure 2. (A) At the beginning of the second measure both slide left foot forward (1–2). At the beginning of the fourth measure both replace left foot and at the same time place right foot forward (3–4). Repeat (5–8). During the measures (9–16) the same movement is continued but in quicker time, the feet changing place twice in each measure. (B) Same as (B) in first figure.

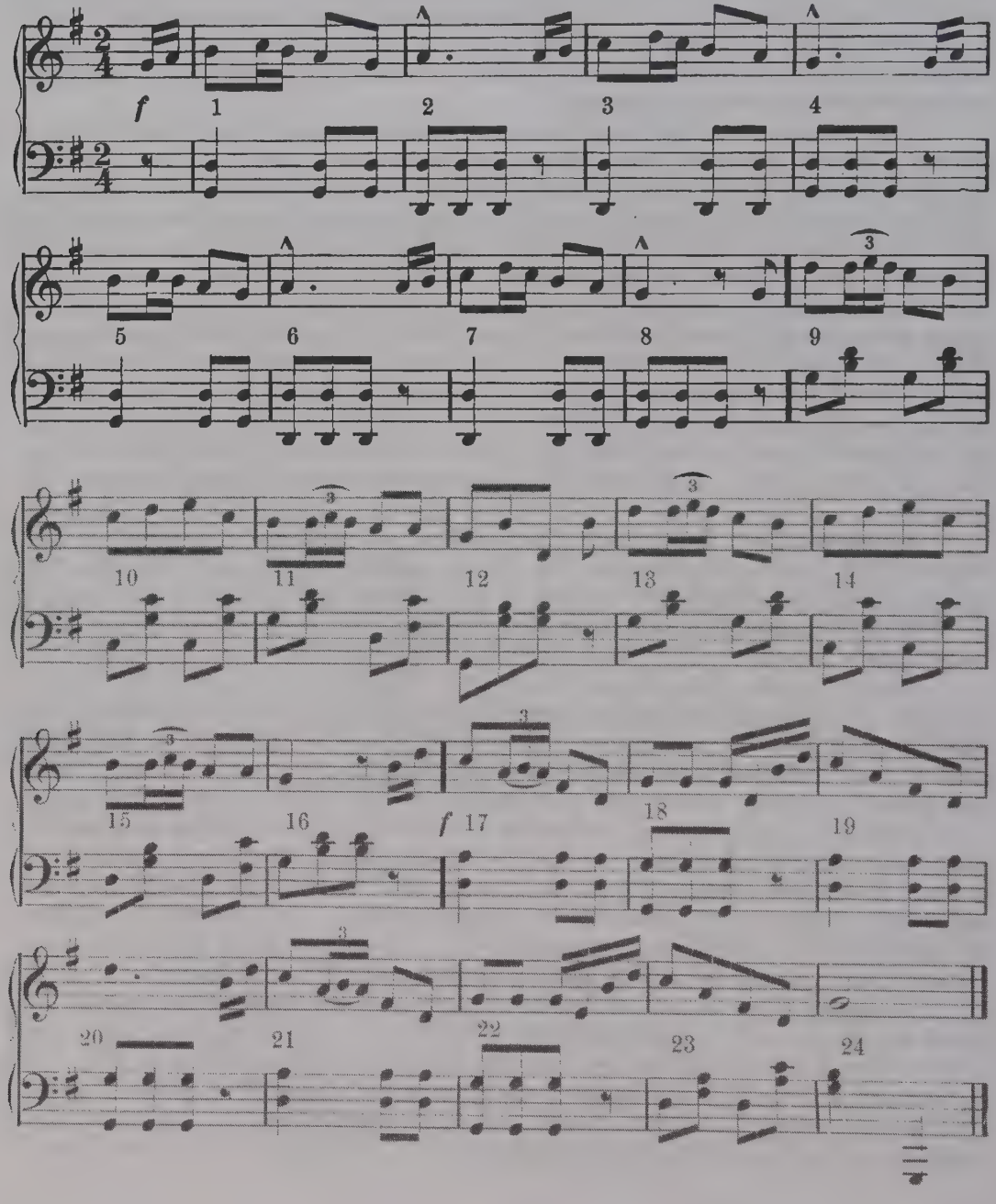
Figure 3. (A) The dancers place right hands on top of each other's heads, far back. At the beginning of the second measure A pulls B's head forward (1–2). Then B raises his head and pulls A's head forward at the beginning of the fourth measure (3–4). Repeat (5–8). Same movement is continued in quicker time, pulling and raising head twice during each measure (9–16). (B) Same as (B) in first figure.

Figure 4. (A) At the beginning of the second measure, both turn with a jump to the left—quarter circle—so that their right elbows touch (1–2). At the beginning of the fourth measure, both turn with a jump to the right—half circle—and touch left elbows (3–4). Repeat (5–8). Same movement is continued in quicker time, jumping twice during each measure (9–16). At the last jump the dancers turn a quarter circle, facing each other again. (B) Same as (B) in first figure.

Figure 5. This figure may be omitted but is placed here for the sake of historical accuracy. (A) At the beginning of the second measure A sticks his fingers to his nose to B, while B grasps both ears and stretches out his tongue to A (1–2). At the beginning of the fourth measure, B sticks fingers to his nose to A, while A grasps both ears and stretches out his tongue to B (3–4). Repeat (5–8). The same is continued in quicker time as in previous figures (9–16). (B) Same as (B) in first figure.

Figure 6. (A) At the beginning of the second measure, A puts his right hand close to B's cheek as if to give him a box on the ears, while B at the same time claps his hands once down in front, then replaces his hands on hips (1–2). At the beginning of the fourth measure, B puts his right hand close to A's cheek, while A claps his hands once (3–4). Repeat (5–8). Same movement is continued in quicker time as described in previous figures (9–16).

(B) Same as (B) in first figure.



THE OXEN DANCE (Figure 6)

OSTGOTA POLSKA

Music || :1-10: || :11-20: ||

Formation. Eight couples form a square, two couples on each side. The sides of the square are named as seen from the front; the *premiere* sides right and left, the *seconde* sides front and rear.

Steps. Common *running* steps; *chassez* steps when specially indicated; *Ostgota* steps when *dancing around*, beginning with left foot.

Hands. Free hands on hips; when *dancing around*, the gentlemen and ladies hold each others' hands.

Figure 1. The *premieres*. (A) The gentlemen of the right *premiere* place themselves immediately behind, and with their hands on the shoulders of their partners, at the same time that the ladies of the left *premiere* place themselves behind, and with their hands on the shoulders of their partners. All those standing behind swing their heads in time with the music and look forward alternately left and right over the shoulders of the ones standing in front of them (1–2). The gentlemen of the right *premiere* clap their hands once and run forward, passing their partners on their left to the ladies of the opposite side, who also run forward to the left of their partners and take each others' hands when they meet their opposites (3–4); *dance around* a turn and a half (5–6); run back to their respective partners, whose hands they take (7–8), and *dance around* with them *in place* (9–10).

(B) The gentlemen of the left and the ladies of the right *premiere* dance in the same manner, and all return to starting position (1–10).

The *secondes* dance in the same way as the *premieres*, the *seconde* in the front corresponding to the right *premiere* (11–20; 11–20).

Figure 2. The *premieres*. The gentlemen of the right *premiere* and the ladies of the left *premiere* place themselves behind their partners and dance six *chassez* steps to the left (1–2), and return with six *chassez* steps to their places (3–4). The gentlemen of the right *premiere* clap their hands once and run forward as in figure 1 (A) to the opposite ladies (5–6), *dance around* half a turn (7), run back to their respective partners, whose hands they take (8–9), and *dance around* with them *in place* (10).

(B) The gentlemen of the left *premiere* and the ladies of the right *premiere* dance in the same manner (1–10).

The *secondes* dance in the same way as the *premieres* (11–20; 11–20).

Figure 3. The *premieres*. (A) All the gentlemen place left feet forward one step with *appel* and kneel on right knee with the hand higher than the head, holding the left hands of their ladies. Each lady runs to the right of her partner one turn around him (1–4); then runs over to the opposite side, making a *chain* with the lady she meets and with her left hand takes the raised right hand of the gentleman on the opposite side (5–6), runs one turn around him, starting to his left, then the gentlemen resume standing positions (7–8) and *dance around* with the ladies one turn *in place* (9–10).

(B) The gentlemen kneel again and the dance is repeated as described in part (A) (1–10).

The *secondes* dance in the same way as the *premieres* (11–20; 11–20).

Figure 4. (A) Gentlemen and ladies of each couple take left hands, after which they dance an ordinary *grand chain*, one turn, free hand on hip (1–8). After this they remain in their places during the rest of the reprise, the gentleman and lady of each couple facing each other, all with their hands on their hips (9–10).

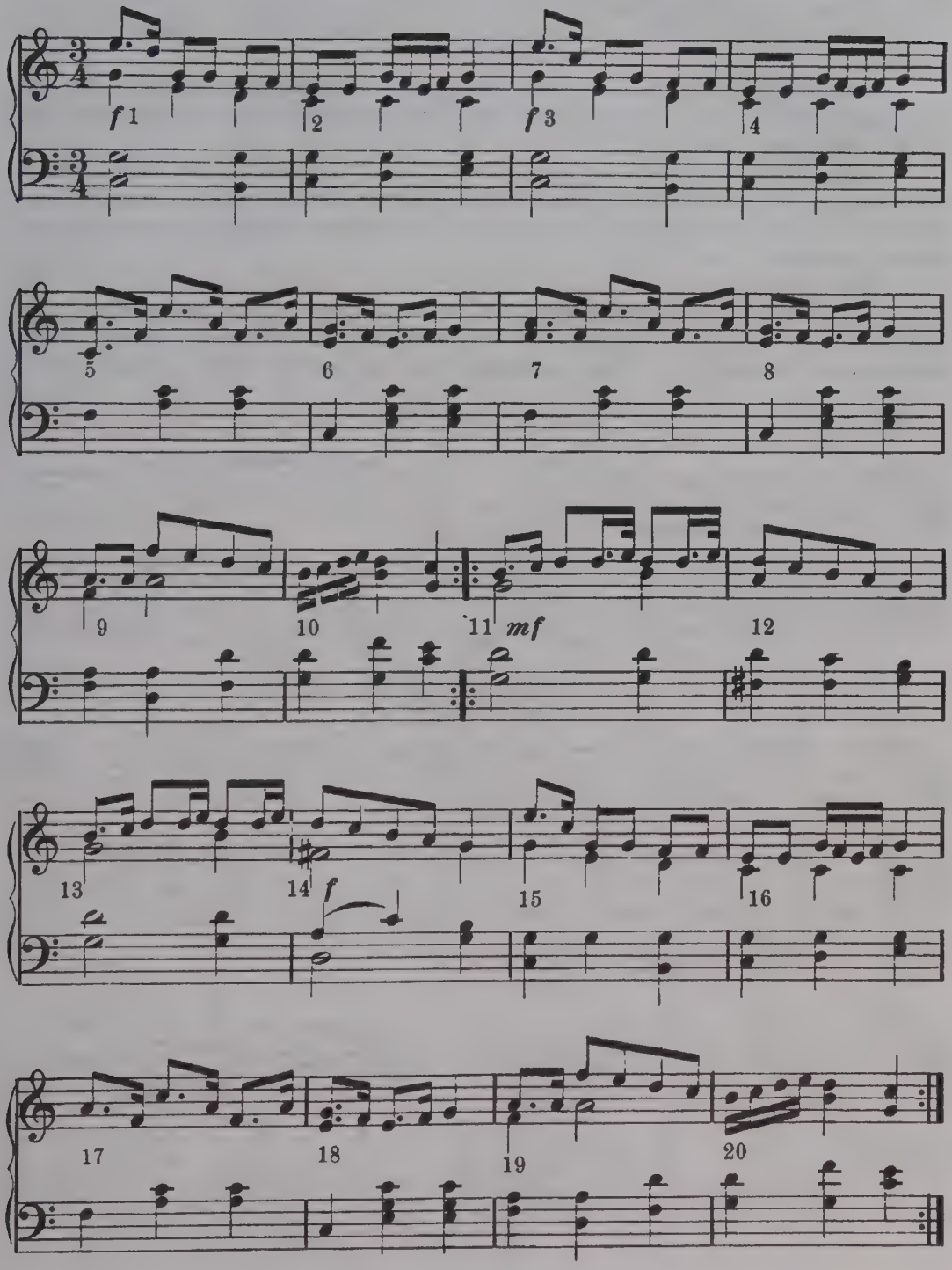
(B) The couples of the *premieres* dance, after an appel, with six *chassez* steps over to the opposite side. The couples from the left separate to allow the couples from the right to pass between them (1–2); the couples of the *secondes* change places in the same way, the rear couples separating (3–4). The couples of the *premiere* change places again, when the couples belonging to the right side separate to allow the couples belonging to the left side to pass between them (5–6). The couples of the *secondes* change in the same manner, the couples belonging to the front separating (7–8); each couple dances one turn in its place, so that they stop with the ladies inside of the square, forming an inner circle facing outward and the gentlemen an outer circle facing inward, gentleman and lady of each couple facing each other, all with hands on their hips (9–10).

Figure 5. All the couples circle with *chassez* steps, ladies to right, gentlemen to left, being careful to preserve the form of a circle and keeping opposite partners. In ten measures the couples should have returned to starting places, after which they place themselves as described in the latter part of the fourth figure (A) (11–20).

(B) The same as part (B) of the fourth figure (11–20).

The dance is ended by *dancing around* by couples.

OSTGOTA POLSKA



SCHOTTISCHE

Music || 1–8 || etc.

Steps. *Schottische* steps and *step-hop-waltz.*

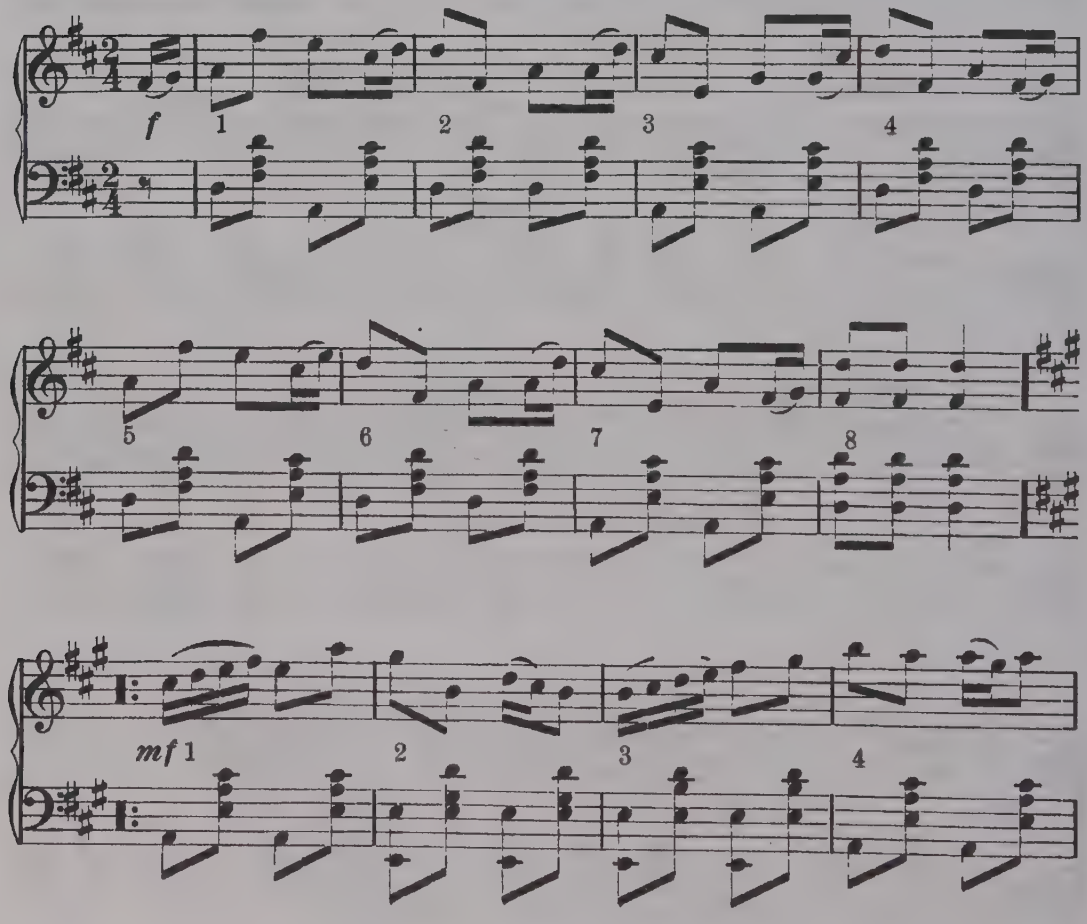
The gentleman begins with left and the lady with right foot, unless otherwise specified.

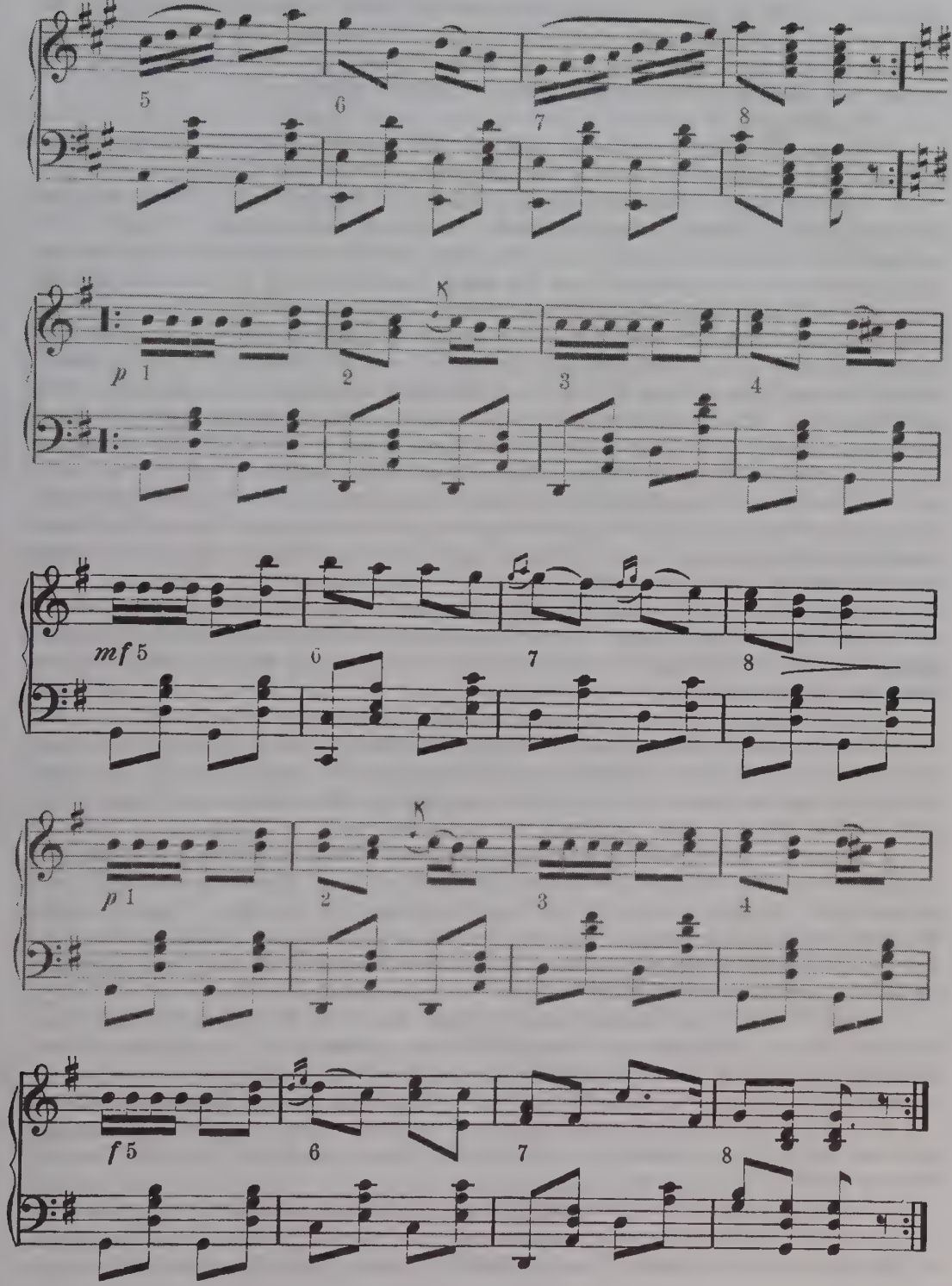
Figure 1. The gentleman places his right arm around his partner's waist and she places her left hand on his shoulder, free hands on hips. The couple dance forward with *step-hop-waltz* (1–8).

Figure 2. The gentleman, still with his right arm around the lady's waist, takes her right in his left hand, turns first a quarter turn left with *schottische* steps (1), then quarter turn right (2), after which the couple dances *step-hop-waltz* two turns to the right (3–4).

Repeat (5–8).

Figure 3. The gentleman takes his partner's right hand with his right, free hands on hips. He dances forward with *schottische* steps first three steps left (1), then three steps to the right (2), while his partner dances backward, first three *schottische*

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steps to the right, turning somewhat to the left (1), then three *schottische* steps to the left, turning somewhat to the right (2). After this the gentleman dances forward *step-hop-waltz*, while his partner also dances *step-hop-waltz* in front of gentleman and under his right arm, turning twice around to the right (3–4).

Repeat (5–8).

Figure 4. The couple dances as in the third figure, except that the gentleman during whole figure has his arms folded, his partner's hands on hips (1–8).

Figure 5. The gentleman, dancing *schottische* steps forward, places his right arm around his partner's waist, free hand on hip, and passes her over to his left side, so that she is facing him with her right hand on his left shoulder and left on her hip (1), then removes his right arm from her waist, placing instead his left arm around her waist and turns her to the left one half-turn and releases her (2). The lady, who thus is turned a complete turn around during the *schottische* steps (1–2), turns around behind the back of the gentleman another turn to the left with *step-hop-waltz*, hands on hips (3), and then dances, still with *step-hop-waltz*, forward to the right side of the gentleman (4). The gentleman, who in the meantime has danced forward with short *step-hop-waltz* steps and arms folded (3–4), when the lady arrives at his side places his right arm around her waist, after which the figure is repeated (5–8).

Figure 6. The gentleman places his left arm behind his own back and takes his partner's left hand, while with the right hand behind the lady's back he takes her right hand so that the lady's left arm is above the gentleman's right. The whole figure is danced with *step-hop-waltz*.

(A) The gentleman takes two steps backward and turns a quarter of a circle to the left (1), then takes one step forward in the direction he then faces, and places the right foot forward and steps with the heel of that foot on the floor, the weight of the body still on the left foot (2).

(B) The right foot is then placed one step backward and the gentleman turns a quarter of a turn to the right, returning with two steps forward to his starting-place, after which the left heel is placed forward, the weight of the body on the right foot (3–4). In the meantime, the lady follows her partner with corresponding steps. Repeat (5–8).

Figure 7. The gentleman takes his partner's left hand in his right and kneels on right knee with the right arm raised, left hand on hip. The lady with *schottische* steps dances one turn around the gentleman, starting to the right. The gentleman then resumes standing position (1–2) and the couple dance forward with *step-hop-waltz*, the gentleman with right arm around his partner's waist and the lady with left hand on his right shoulder, free hands on hips (3–4). Repeat (5–8).

Figure 8. The gentleman places his right arm around his partner's waist, free hand on hip, and passes her with three *schottische* steps to the left, over to his left side, the lady thus turning nearly a complete turn to the left (1). The gentleman then removes his right arm and passes the lady in a similar way over to his right with his left arm (2). Then he places both hands on his partner's waist and *dances around* with her two turns with *step-hop-waltz* to the right, finishing the last turn by lifting her over into her place (3–4). Repeat (5–8).

When several couples dance, it is customary for the dancers to form themselves in a ring and begin the dance simultaneously. In the sixth figure it is the custom for all the couples at the change of front to the left to turn toward the center of the ring.

FRYKDAL POLSKA

Music || 1–8 || 9–16 ||

Formation. Two parallel lines forming right angles with the front and facing each other, two couples in each line; about four steps between the lines. The gentlemen hold the left hands of their partners in their own right hands. The order of the couples as seen from the front is, in the line to the left, 1 and 2, and in the line to the right, 3 and 4; the first and third couples thus stand nearest to the front.

Steps. Common *running* steps, beginning with left foot. *Frykdal* steps in the ring dances and when *dancing around. Kicking* steps and *fall-out* steps when so indicated.

Hand. Free hand on the hip. In *dancing around*, when gentlemen and ladies are facing and a little to the left of each other, the right arm is held around the waist of the partner and the left hand on the partner's shoulder.

Figure 1. The gentleman of the first couple and the lady of the second turn toward each other, both couples form ring and dance ring-dance one turn, holding each others' hands (1–4); the gentlemen then take right hands with *thumb-grasp.* The ladies take the right hands of the gentlemen with their own right hands, and the four take with their left hands the right arm near the shoulder of the one standing to the left and dance in ring one turn (5–8). After which the couples *dance around* to their own places (9–16). Third and fourth couples dance in the same way at the same time.

Figure 2. (A) The ladies run with six steps to the gentleman opposite to them, and after they have made a right-hand chain with the ladies they meet, they take the left hands of the gentlemen with their own left and run while the gentlemen turn around once to the left, six steps, one turn, around the gentlemen, the ladies halting immediately in front of and with their backs toward the gentlemen, both hands on hips, the gentlemen standing close behind the ladies and with both hands at the ladies' waists (1–4). After a quick heel-raising, gentlemen take *fall-out* steps as follows: heel of left feet on the floor, slightly outward, toes turned to the left, and lean to right forward, right knee bent; at the same time the ladies take the same *fall-out* steps with right foot to the right, left knee bent, and turn backward toward the right, by which the gentlemen and ladies in couples are half turned toward each other.

The dancers remain in this position during the $\frac{2}{3}$ of the measure, after which with another heel-raising they resume starting position (5). Again *fall-out* step, at which gentlemen, turning to the right, place right feet on floor, and the ladies, turning to the left, place left feet on the floor, after which they resume starting position (6). Again *fall-out* step, gentlemen placing left and ladies right feet on the floor, resume position (7); finally, *fall-out* step, the gentlemen with right feet and the ladies with left feet; position (8). The ladies run six steps back to their partners; after making a right-hand chain with the ladies they meet, they take their partner's left hands with their own left, run six steps around them and halt with *appel* in front of and facing them (9–12), after which couples *dance around in place* (13–16).

(B) Repeat (A), but this time the gentlemen and ladies change rôles, observing that the gentlemen during the *fall-out* steps keep arms folded (1–16).

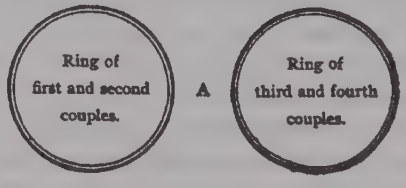
Figure 3. The couples in each line take hands and both lines advance toward each other with six running steps, join ends of lines (1–2); with six steps form a circle (3–4); with six steps form lines parallel with front (5–6); six steps again, a circle (7–8);

six steps again, parallel lines at right angles to the front (9–10); six steps again, circle (11–12); then couples *dance around* to their places (13–16).

Figure 4. The ladies run toward each other, holding in their left hands the right hands of their partners, taking each others' right hands with *thumb-grasp* so that the couples form a cross. The cross swings with running steps around each person running forward (1–8). Then the gentlemen with *appel* on left foot swing their ladies one half-turn around to the left and at the same time take each others' left hands in *thumb-grasp.* The cross then swings one turn and a half the opposite direction (9–16), when couples *dance around* to their places (1–8) and await the end of the reprise (9–16).

Figure 5. The third and fourth couples make an *appel*, turning toward the front, form an *arch* and dance with *kicking* steps, while the first and second couples form a *string*, which is pulled through the road (*arches*) by the lady of the first couple. When the gentleman of the second couple passes under the *arch* of the third couple, he joins this couple with the string by taking the lady's right hand in his left, and the gentleman of the third couple joins afterward in similar manner with the fourth. The lady of the first couple leads the *string* toward the place of the second couple, after she has passed through the arch of the fourth couple; first and second couples halt in their own places, turn toward the front and dancing with *kicking* steps form an *arch* through which the third and fourth couples pass in *string.* The lady of the third couple pulls the *string* toward the place of the third couple, where the third couple, swinging toward the left, turn to the front and while dancing with *kicking* steps form an *arch;* fourth couple passes through this *arch* and then forms an *arch*, dancing with *kicking* steps. In this position the dancers continue with *kicking* steps until the end of the first reprise (1–8), after which the couples *dance around in place* (9–16).

Figure 6. (A) First and second couples form a ring, also third and fourth couples, and dance in ring with three *Frykdal* steps one turn around (1–3). The gentlemen of the second and third couples when they arrive at point *A* (see figure) turn one half-turn to the right, quickly swinging their ladies backward half a turn, and advance toward the remaining couple of the opposite side (4). The second and third couples thus changing places.

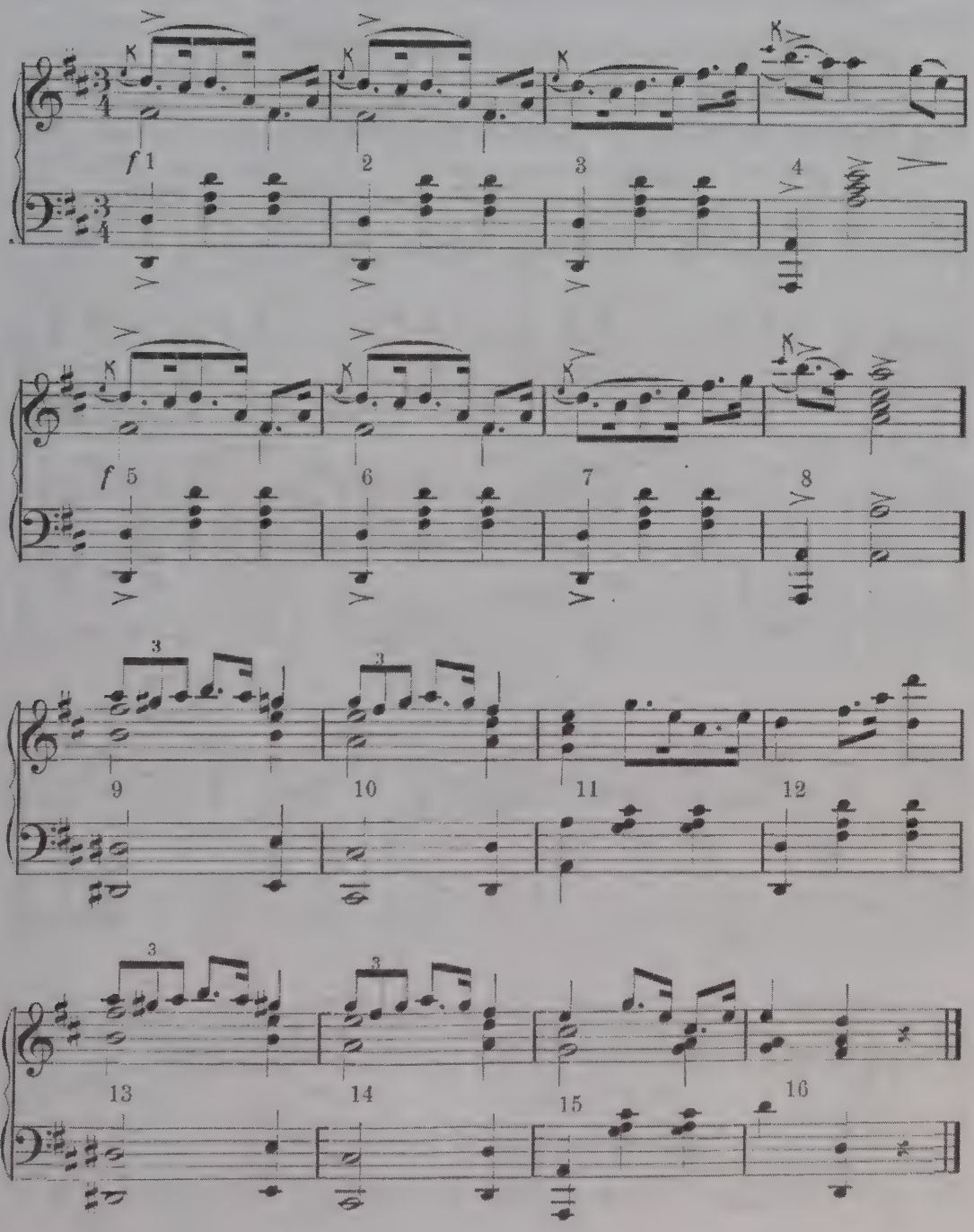


(B) First and third couples dance in ring one turn, at the same time that the second and fourth couples dance one turn and a half in ring, all with three *Frykdal* steps (5–7). Gentlemen of the third and fourth couples, when they arrive at point *A*, turn as described above (8).

(C) First and fourth couples again dance in ring one turn around, while second and third couples dance one turn and a half in ring, all with three *Frykdal* steps (9–11). Gentlemen of the second and fourth couples when they arrive at point *A*, turn as described above (12).

(D) First and second couples dance in ring one turn around, also third and fourth couples, all with FOUR *Frykdal* steps (13–16); couples then dance to their own places (1–16).

FRYKDAL POLSKA



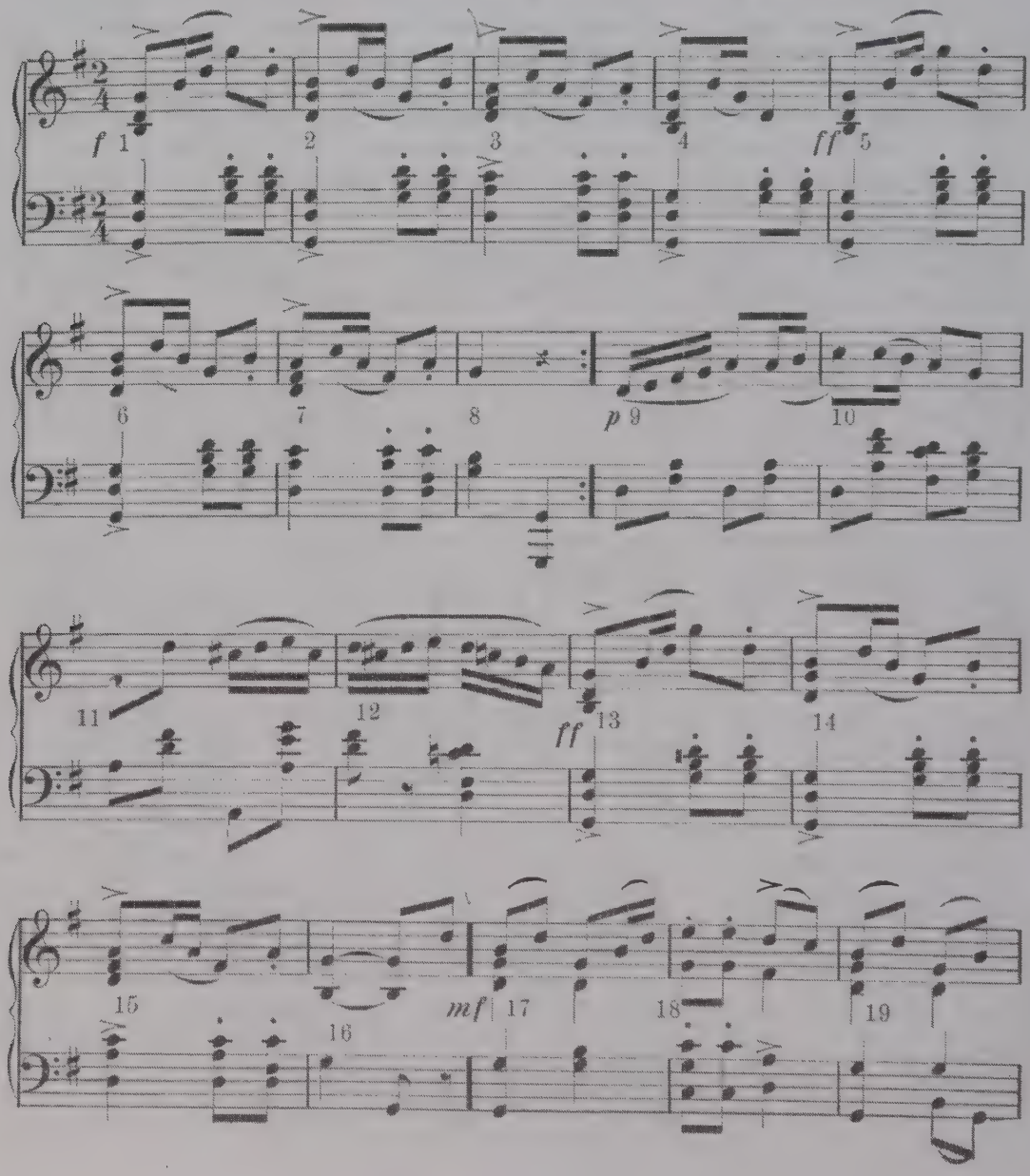
THE SKANSKA QUADRILLE

Music ||: 1–8:|| :9–16:|| :17–24: ||:25–32:|| :33–40:||

Formation. *Premieres* to left and right. *Secondes* front and rear, as seen from the front.

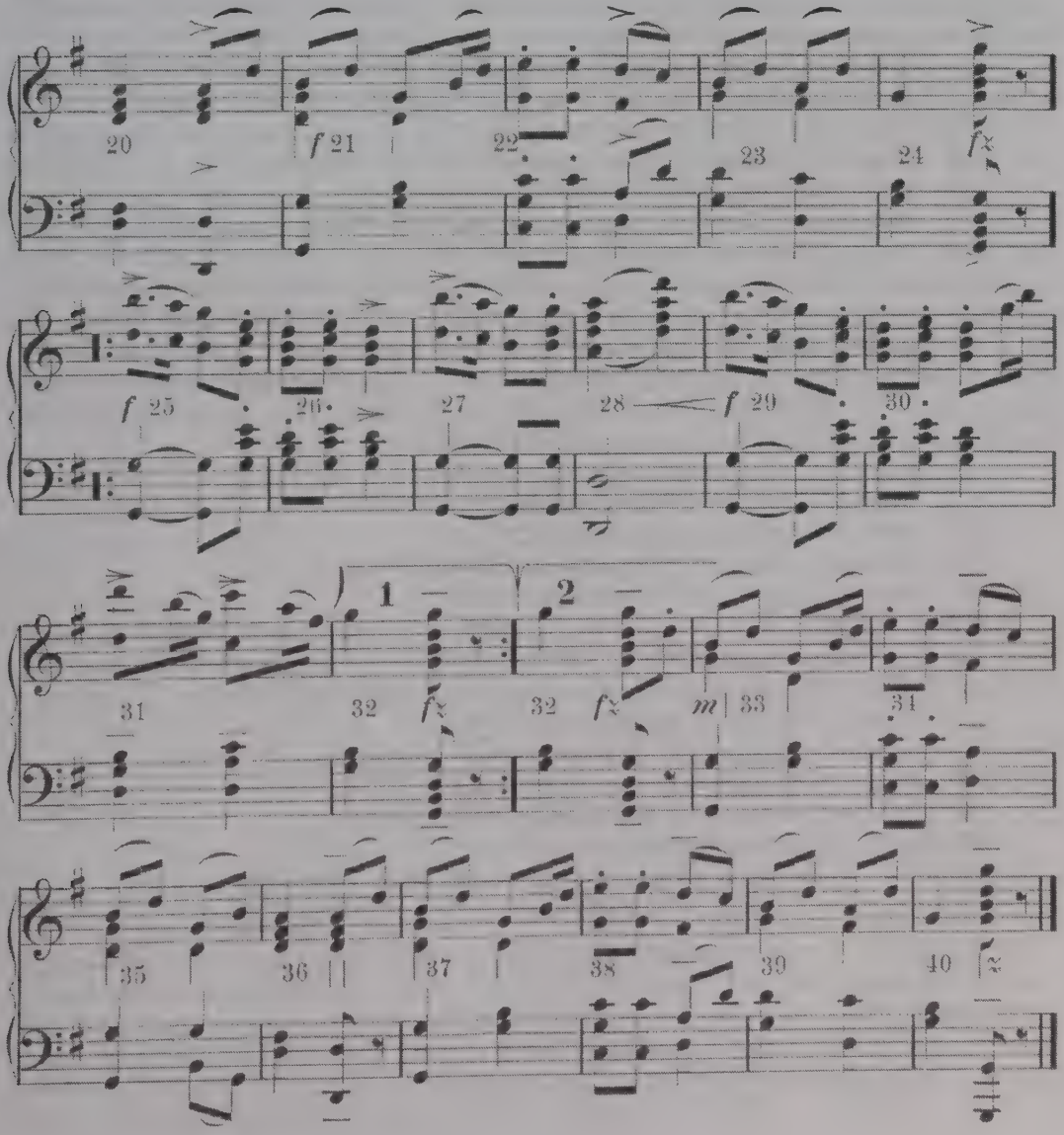
Steps. *Walking* steps and *step-hop-waltz* alternating at will.

Figure 1. (A) Large ring. All the couples form the ring, the gentlemen turned from and the ladies turned to the center, all holding each others' hands. They dance around in ring in lively time, first to the gentlemen's left (1–8), then to the



gentlemen's right (1–8), after which, the gentlemen having returned to their positions, place their hands at their partners' waists and *dance around* with them in *place*, turning to the right (9–16).

(B) Push. The gentlemen of the *premieres* take their partners' left hands in their right, after which the couples advance with four steps toward the opposite couples, the gentlemen beginning with the left and the ladies with the right foot (17–18). Gentlemen and ladies release each others' hands and turn quickly about a half-turn on the toes of the foot in front, the gentlemen to the right and the ladies to the left, and place immediately, gentlemen left and ladies right, one foot ahead of the other foot, after which each couple hand in hand returns to its starting place with three steps and again faces about (19–20). The *secondes* repeat the push the same way as the *premieres* (21–24).



(C) Balance. The gentlemen and the ladies of the *premieres* dance independently of each other toward ladies and gentlemen of the opposite side, while they stamp, turn, and make all sorts of funny motions (25–26); then they return backward to their places (27–28). They again go forward, passing each other, to the places of opposite sides, where they face about (29–32). Then they return in a similar manner (each gentleman now on the right side of his partner) to their own places (25–32).

(D) Push is repeated, this time the *secondes* beginning (33–36), then the *premieres* (37–40).

(E) Balance by the *secondes* (25–32: 25–32).

(F) Push. The *premieres* beginning (33–40).

Figure 2. (A) The maidens' ring. All the ladies form a ring taking each others' hands, facing to the center of the ring. They dance around in ring first to left (1–8) and then to right (1–8), while the gentlemen, remaining in their places, mark the time by clapping hands and stamping with right feet twice during each measure. When the ladies have returned to their places, the gentleman *dance around* with them to the right *in place*, as described in Figure 1 (A) (9–16).

(B) Push. The *premieres* beginning (17–24).

(C) Balance. Danced by the *premieres* (25–32: 25–32).

(D) Push. The *secondes* beginning (17–24).

(E) Balance. Danced by the *secondes* (25–32: 25–32).

(F) Push. The *premieres* beginning (33–40).

Figure 3. (A) The youths' ring. While the ladies remain in their places, the gentlemen march with lively antics in a circle to left inside of the ladies, left hand on hip. At the same time they indicate the time by beckoning with the right hand, which is held up with the arm half raised and elbow turned toward the center of the circle (1–8: 1–8). When they have returned to their places they *dance around* with their partners to the right *in place*, as described in Figure 1 (A) (9–16).

(B) Push. The *premieres* beginning (17–24).

(C) Balance. Danced by the *premieres* (25–32: 25–32).

(D) Push. The *secondes* beginning (33–40).

(E) Balance. Danced by the *secondes* (25–32: 25–32).

(F) Push. The *premieres* beginning (33–40).

Figure 4. (A) "Each for his own." Each gentleman places himself in front of and facing his partner, after which both dance to and from each other with varying motions (1–8:1–8). The couples *dance around in place*, as described in Figure 1 (A) (9–16).

(B) Push. The *premieres* beginning (17–24).

(C) Balance. Danced by the *premieres* (25–32: 25–32).

(D) Push. The *secondes* beginning (17–24).

(E) Balance. Danced by the *secondes* (25–32: 25–32).

(F) Push. The *premieres* beginning (33–40).

Figure 5. Dancing in ring as in figure 1 (A) (1–8: 1–8: 9–16).

WEAVING DANCE

(DANCED BY EIGHT COUPLES)

MUSIC || 1-8 || 9-16 ||

Formation. Two lines facing each other four steps apart, gentlemen in one, ladies in the other. The dancers in the same line hold hands; seen from the front, gentlemen's line is on the right, ladies' line on the left. Couples number from the rear. The rear couple is number 1.

Steps. Common *running* steps, beginning with left foot.

Hand. Free hand on hip.

Figure 1. The lines make an *appel*, advance with three small steps (1), halt, (2) return backward with three steps to places (3–4). Repeat (5–8). Gentleman and lady of couple number 1 run toward each other; gentleman takes lady's left hand in his right, runs with her between the lines toward the front, where they halt, turning toward each other, face about (9–12). Gentleman takes lady's right hand in his left and both return between the lines to the rear and halt, turning toward each other, face about (13–16), again run toward the front, stop half way in the center between the lines (1–2), link right arms and *dance around* one turn (3–4).

(A) Gentleman runs to lady number 8; they link left arms, *dance around* one half-turn while his partner runs to gentleman number 2, and links left arm with him and *dances around* half a turn (5–6). Both again run to each other, link right arms and *dance around* half-turn (7–8).

(B) The same couple, No. 1, continues the same as (A), but they dance With lady No. 7, gentleman No. 3 (9–12).

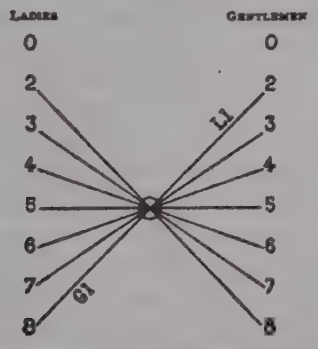
(C) " " " 6 " " 4 (13–16).

(D) " " " 5 " " 5 (1–4).

(E) " " " 4 " " 6 (5–8).

(F) " " " 3 " " 7 (9–12).

(G) " " " 2 " " 8 (13–16).



The gentleman takes his partner's left hand in his right, and runs with her to original starting-place. Both turn toward right line and run, still holding hands, toward the front, gentleman outside, his partner inside of the line, while the gentlemen bend down as the couple passes and clap in time to music (1–4). Couple continues in the same way on ladies' side from front to rear (5–8); then after passing lady number 2, run between the lines to the front, where they separate and take places on their respective sides as the couple nearest to the front (9–12).

Both lines run three steps toward each other and halt (13–14). The odd numbered couples turn from the front and the gentlemen take the right hands of their partners with their left, while the gentlemen of the even numbered couples take the left hands of their partners in their right and turn to the front, the couples standing so that two and two are facing each other. Couples then await the end of the reprise (15–16).

Figure 2. The odd numbered couples form an *arch* and with *appel* take three short steps forward, while the even numbered couples with three steps pass under the *arch* so that the couple change places. Then the even number couples form an *arch* for the couple next ahead of them and with an *appel* run three steps forward while the odd numbered couples with three steps pass under the arch (1–2). In this way the dance is continued until all couples, after having alternately formed an *arch* and passed under 14 times, have returned to their places (3–16). It must be observed that when a couple during the dance arrive nearest to the front, or farthest to the rear, they face each other, and wait one measure; then continue the dance as follows: if they last formed an *arch* they now begin by passing under; if they last passed under, then now form an *arch*.

Figure 3. Gentlemen take both hands of their partners facing each other. The gentlemen of the odd numbered couples run backward to the right six short steps, pulling their partners along, at the same time that the gentlemen of the even numbered couples, pushing their ladies backward, run six short steps forward to the left, so that the odd numbered couples are on the right side, others on the left (1–2). The gentlemen of the odd numbered couples now run six longer steps forward to the right, pushing their partners backward while the gentlemen of the even numbered couples with their partners run six longer steps backward to the left, which places the even numbered couples on the right, the odd on the left (3–4). The dance is thus continued during 32 measures, when all couples again have arrived at their starting-places (5–16: 1–16). It must be observed that when a couple during the dance has arrived nearest front, or farthest to the rear, they wait in that place during two measures, then continue the dance returning the same way in which they came.

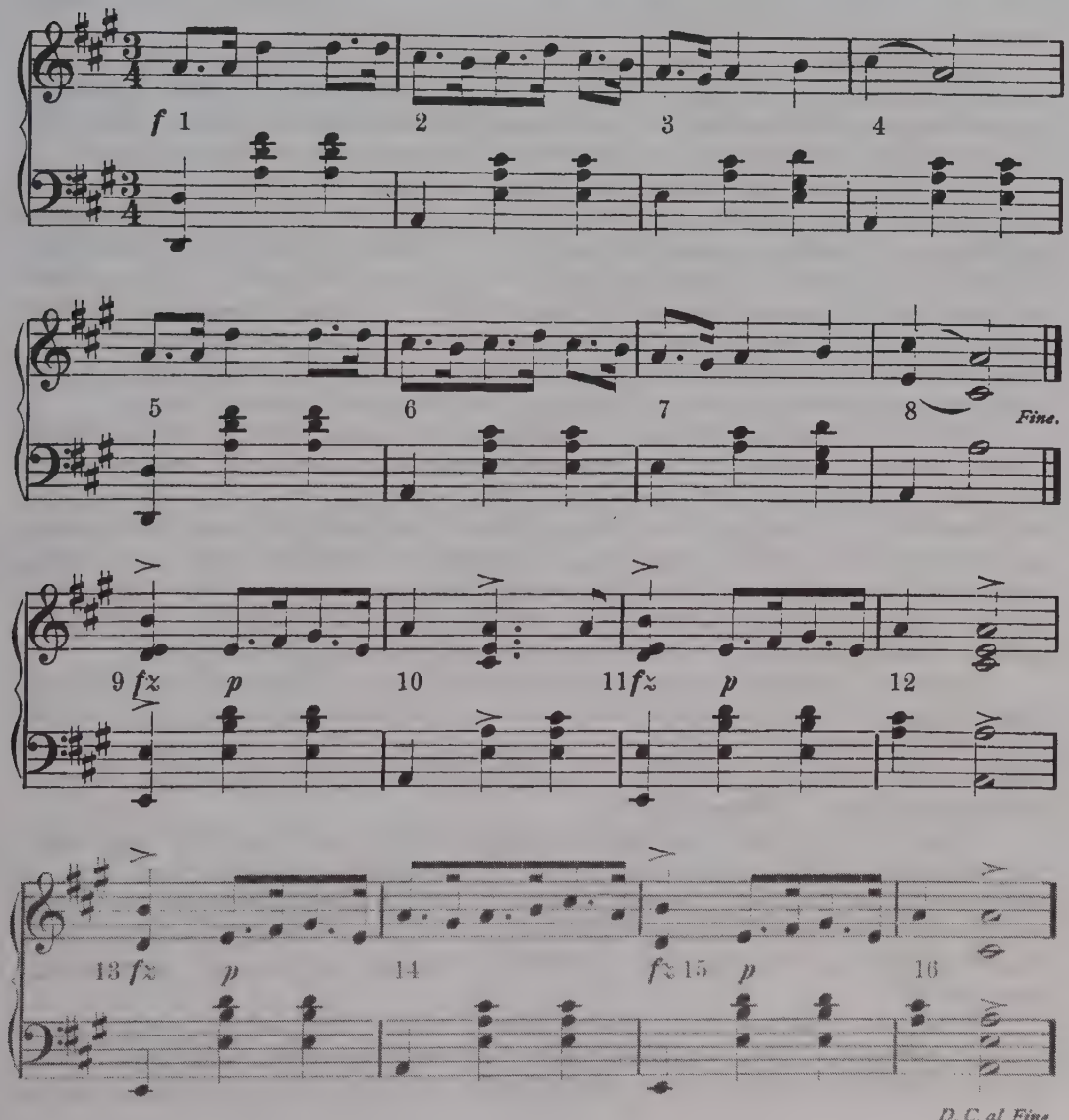
Figure 4. The gentlemen still hold their partner's left hand in their right, and take with their left hand the right hand of the lady nearest on their left side under her left arm. The arms are raised and through the *road* thus formed the lady farthest away from the front passes making an *appel* on the first step and pulling all the others in the string through the *road;* when she has reached the front, she runs from the centre behind the right line and pulls out the string in a ring so wide that all the couples have passed through the *road* by the time she returns to her starting place. She halts there, while her partner, still in *string*, turns around half a turn backward to left under his right arm, and resumes his place facing her, both holding arms up to form an *arch* and leads forward the lady whose right hand he holds in his left under the *arch*. This lady still in *string*, raises both arms higher than her head and resumes her starting-place turning to the right forward under her left arm. The dance continues until all return to their places as at the beginning of the figure. The figure is repeated and all then await the end of the reprise.

Figure 5. The couples again raise their arms forming *road* through which the lady farthest from the front passes with the others in *string*. When all have passed through, the last gentleman still in *string*, runs toward the center of the ring while

WEAVING DANCE (Figure 4)

the leading lady winds the *string* around him. When the *string* is all wound up, all raise their arms and the gentleman in the center comes out at a convenient place, and pulls out the *string* into a *ring* from right to left, and all dance thus in ring until the end of the reprise.

Figure 6. Gentlemen link right arms with their partners and *dance around* two turns during two measures, then link left arms with the next lady, *dance around* two measures with her, and continue thus from left to right, until they meet their partners, when they dance with them first with their arms linked two turns, and then a few turns around, holding hands.



FJALLNAS POLSKA

Music ||: 1-8: ||: 9-16: ||

May be danced by two or more couples.

Formation. Two lines, right and left as seen from the front. The gentlemen hold the left hand of their partners in their own right hand.

Steps. *Dal* steps, *Bleking* steps, *Pas-de-basque* steps, common *running* steps, special steps described in the figures.

Hand. Free hand on hip. When *dancing around* the gentleman places both hands at his partner's waist and the lady, both hands on her partner's shoulders.

Figure 1. (A) The couple run three steps forward, beginning with right foot and jump, landing with both feet on the floor (1–2). Then beginning with placing right feet on the floor they dance two *Dal* steps *in place* (3–4); run forward three steps, jump, landing with both feet on the floor (5–6). Then beginning with placing the left feet on the floor they dance two *Dal* steps in place (7–8).

(B) Partners face each other and take right hands. They place right feet on the floor and dance four *Dal* steps *in place* (1–4); after which with a quick pull, they run three steps in the direction they are facing and take a *stride-knee-bend* step (5–6); face about with a *stride-knee-bend* step and repeat the step once more *in place* (7–8).

(C) They again run forward six steps in the direction they are facing, passing each other and take a *stride-knee-bend* step (9–10); then face about with a *stride-knee-bend* step and repeat the step once more *in place* (11–12). Then they run three steps toward each other, the gentleman taking his partner's right hand in his left. As they meet they place both feet on the floor with a jump (13–14). Facing their original starting places, they place right foot on the floor and dance two *Dal* steps *in place* (15–16). They run three steps forward and place both feet on the floor with a jump (9–10), then placing left feet on the floor. they dance two *Dal* steps *in place* (11–12).

(D) They turn quickly half a turn facing each other, take hands and dance forward beginning with right foot, two *pas-de-basque* steps (13–14) and stamp *in place* four times (15–16); again two *pas-de-basque* steps beginning with left (1–2), stamping four times (3–4). Then they turn half a circle on the heel of the outer foot gentleman left, lady right, taking a *touch* step to the side with the other foot once in each measure as they turn (5–6). Then they stamp four times *in place* (7–8). Then they take two *pas-de-basque* steps forward right side first (1–2) and stamp four times (3–4); again two *pas-de-basque* steps left side first (5–6) and stamp four times (7–8).

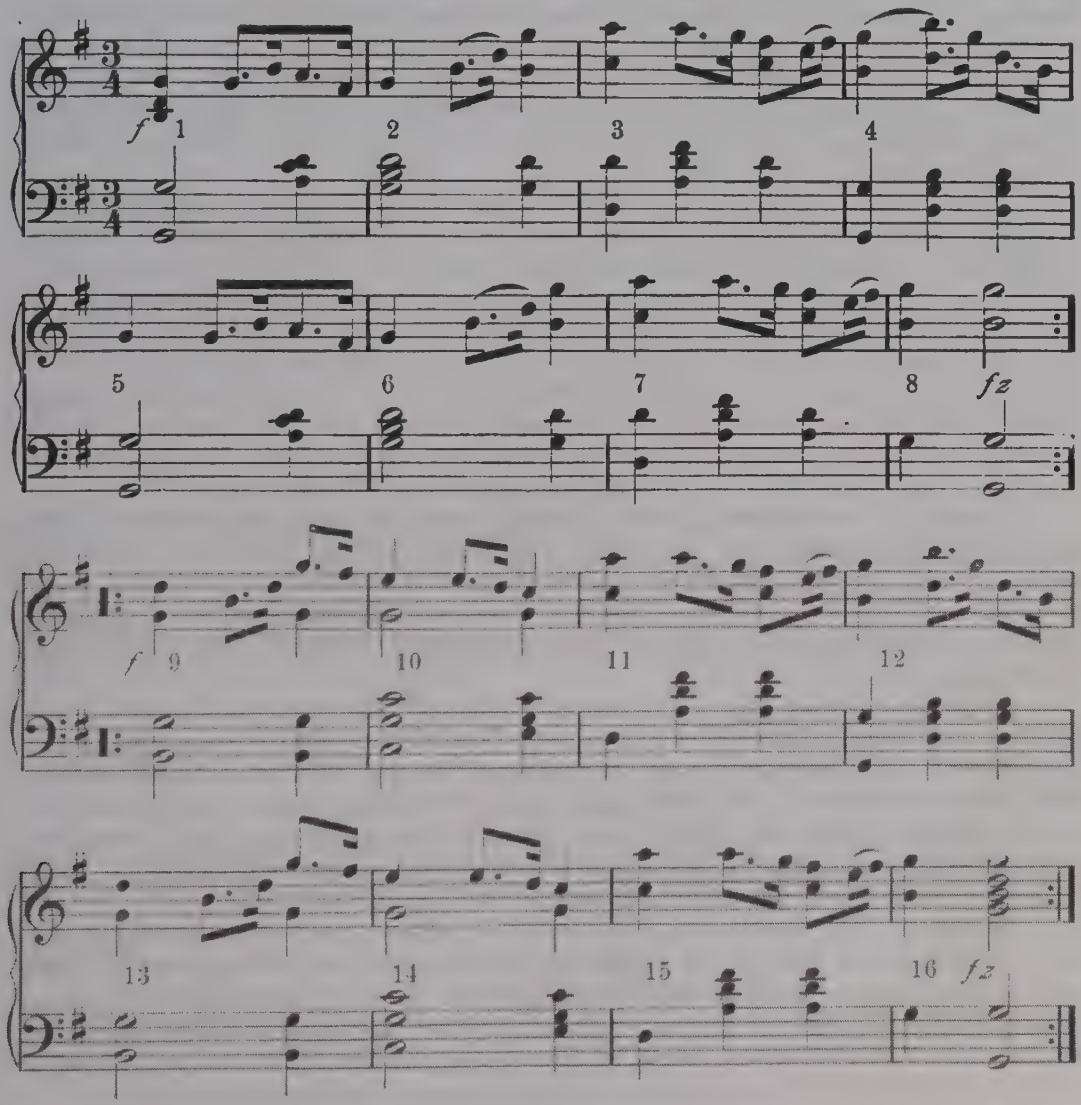
Figure 2. Partners face each other and take hands. They dance *Dal* steps *in place* placing right foot on the floor first, then left foot but swinging right foot to the right side; the same to the left (9–12). Repeat (13–16). Then they dance two long *Bleking* steps, beginning with left in front, then two shorter quicker steps, followed by a long step (9–12). Repeat (13–16).

Figure 3. The couples advance toward each other with four *Dal* steps, right foot being placed first. The arm opposite the swinging leg is swung half bent, in half circle forward, upward for each step (1–4). When the couples meet they *dance around* with the opposite lady one turn to right, and then push apart running three steps backward and finishing with a *stride-knee-bend* step in their own places (5–8). Repeat (1–8).

Figure 4. The gentleman places himself behind his partner, placing both hands at her waist. The gentleman places left heel, toes raised, obliquely forward turning trunk slightly left, leaning to the right. The lady, with right heel on the

floor turns trunk slightly right; the gentleman and lady thus half face each other. Then the feet are changed and the position reversed (once in each measure). This is continued for six measures (9–14). During the last two measures the couple *dances around* to the right, the gentleman still retaining his hold at the lady's waist and behind her (15–16). Repeat (9–16).

Figure 5. The couple turns back to back. The gentleman places toes of right foot sideways on the floor, once in each measure, and the lady in the same way, toes of left foot. For each step, the lady beckons invitingly to the gentleman of the opposite side who appears indifferent This is continued for six measures (1–6). During the last two measures all turn around once, ladies to the left, gentlemen to the right (7–8). The same is repeated, with the difference that the gentleman is now beckoning to the lady of the opposite side, who in her turn appears indifferent (1–6). The dance is then finished by the couples dancing a *hambo* polka.



GOTTLAND QUADRILLE

Music ||: 1–8:||:9–24:||25–32||33–40||41–48||49–56||57–64||:65–84:||

Formation. Two parallel lines facing each other, forming right angles with the front; four steps distance between the lines; same number of couples in each line; gentleman holds lady's left hand in his right.

Any number may take part, but as a rule not more than six couples in each set.

Steps. *Walking* steps, *jig* steps, *Schottische* steps, *Gottland* steps, and certain other steps described in sixth figure. At the beginning of each figure the gentlemen place the left foot first on the floor and the ladies the right foot.

Hand. Free hand half closed, knuckles on hip.

Figure 1. Couples form ring, ladies turned from gentlemen toward the centre of the ring. The gentlemen hold in their right hand the right hand of their partners, and in the left hand, the left hand of the lady nearest their left side. The dancers walk, gentlemen beginning with left foot and the ladies with right foot 15 steps in ring, ladies to left and gentlemen to right, at each step swinging the arms alternately inward and outward (1–8). Return in same manner with 12 steps (1–6), gentlemen take both hands of partners, with arms extended horizontally, dance around one turn to starting places where couples form as at first (7–8). *Walking* steps all through the figure.

Figure 2. Gentlemen of the right line place left foot on the floor, ladies of the opposite line the right foot and advance toward each other with four steps (9–10), four steps back to places (11–12); again four steps toward, and passing each other turn half a turn to the right, then back four steps to each other's places and halt (13–16), four steps toward each other (17–18), four steps back (19–20), four steps toward each other and passing without turning (21–22). All couples then *dance around* one turn in their places, gentlemen placing left and ladies right foot on the floor, each gentleman placing his right arm around his partner's waist, holding her right hand in his left extended horizontally (23–24). The ladies of the right line and gentlemen of the left line dance in the same way (9–24). *Jig* steps all through the figure.

Figure 3. All couples in each line take hands and walk, the gentlemen placing left, and ladies right foot on the floor, three steps toward each other, halt with slight bow (25–26); walk three steps backward to place and halt (27–28); walk three steps forward, halt with deep bow (29–30); return with three quicker steps to places where they halt and resume original formation (31–32). *Walking* steps all through the figure.

Figure 4. Ladies place right foot on the floor, walk three steps toward opposite line. At the third step they lean slightly forward over right leg and clap three times (33–34); turn left about, walk to places and clap at third step three times in front of partners (35–36). The ladies again turn toward the opposite line and the gentlemen placing left foot on the floor, walk forward three steps, clap three times (37–38), turn right about, placing left foot on the floor, *dance around* one turn with their ladies with *jig* steps, as described in second figure (39–40).

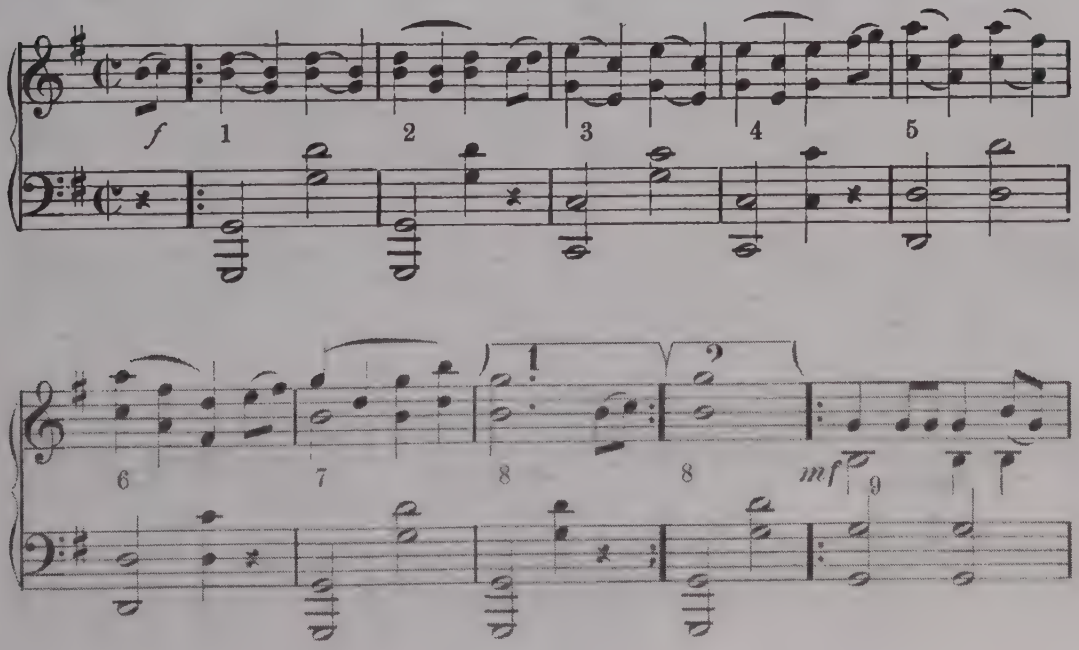
Figure 5. (A) Gentlemen place left, and ladies right foot on the floor, and the couples advance toward the couples of the opposite line with *schottische* steps, partners turning alternately to and from each other. When couples meet, they pass, ladies inside, and continue to each other's places (41–42), where the couples *dance around* half a turn with *walking* steps, as described in the first figure (43–44). Return in the same manner to their own places and *dance around* half a turn (45–48).

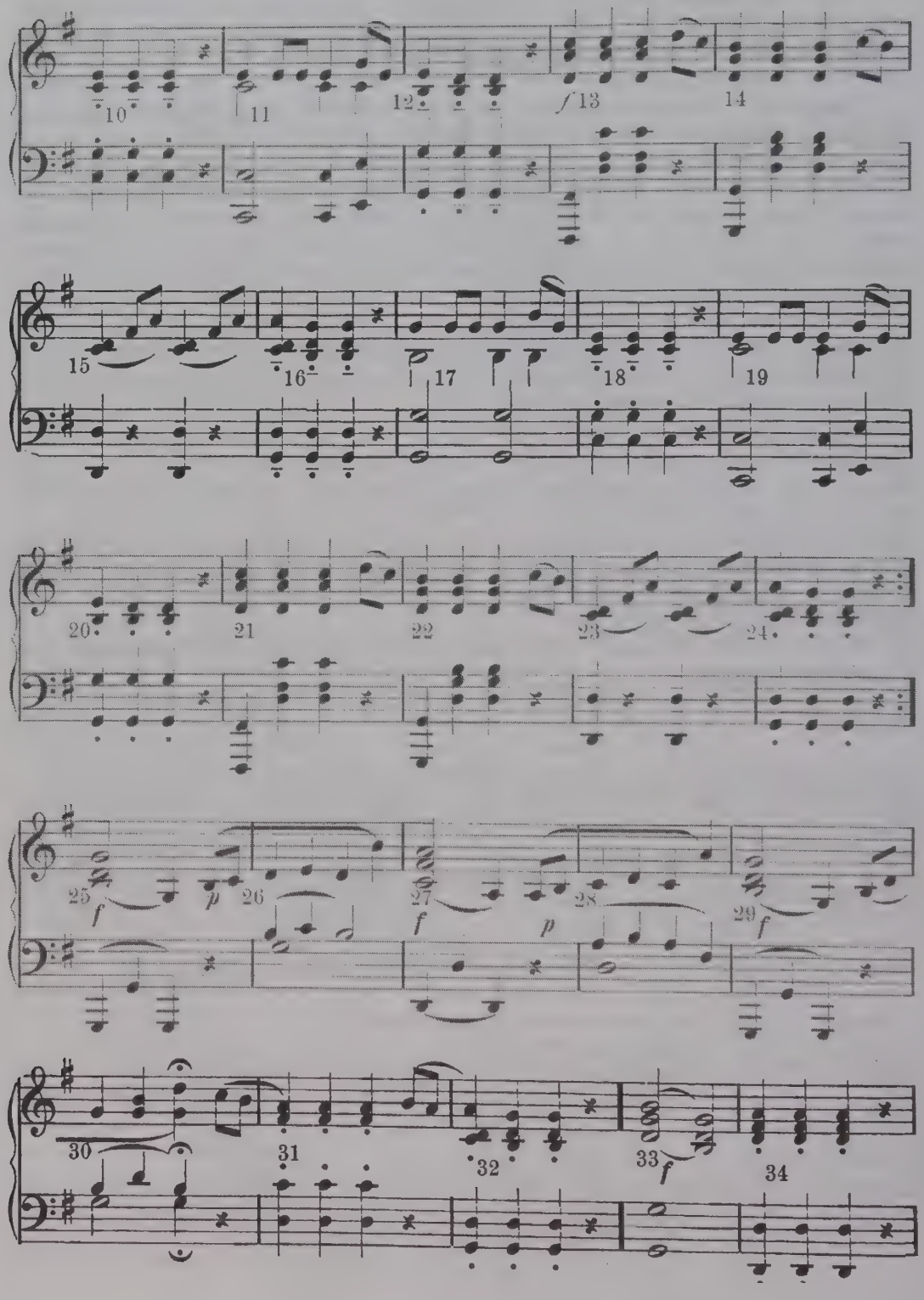
(B) Gentlemen place left, ladies right foot on the floor, *dance around in place* with *jig* steps, first one turn with hands on hips (49–52); then one turn as described in second figure, then resume original formation (53–56).

(C) Repeat (A) (57–64).

Figure 6. The gentlemen take the right hand of their partners in their own right hand, and the left hand of their partners in their own left hand, turn to the right, so that standing behind each other they form a ring and walk, gentlemen beginning with left, ladies with right foot on the floor, seven *walking* steps forward in a ring, making slight bow every second step; halt, face about, without releasing hands. This places the ladies on the left side of their partners (65–68). Couples walk, gentlemen beginning with right, and ladies with left foot on the floor, eight *walking* steps forward in ring and halt on last step. Gentlemen and ladies face each other so that the gentlemen form an inner outward-facing ring, and ladies an outer inward-facing ring, with hands on hips (69–72). Gentlemen beginning with left, ladies with right foot on the floor, dance *in place* facing each other, steps similar to *jig* steps with the difference that the foot which is raised is swung with straight knee outward, ladies keeping hands on hips and gentlemen with elbows at shoulder level, hands at chest, closed and thumbs pointing upward. Hands are raised and lowered in time with steps (73–76); finally, couples dance around *in place* with *Gottland* steps, gentlemen with both hands at lady's waist (77–84). After *dancing around*, the gentlemen release their ladies and the figure is repeated from the beginning, observing that the gentlemen at the beginning of the promenade take the first step backward instead of forward, so that they are placed beside the lady of the couple nearest behind, with whom they now dance (65–84).

The dance is intended to continue until in this figure each gentleman has danced with each lady.

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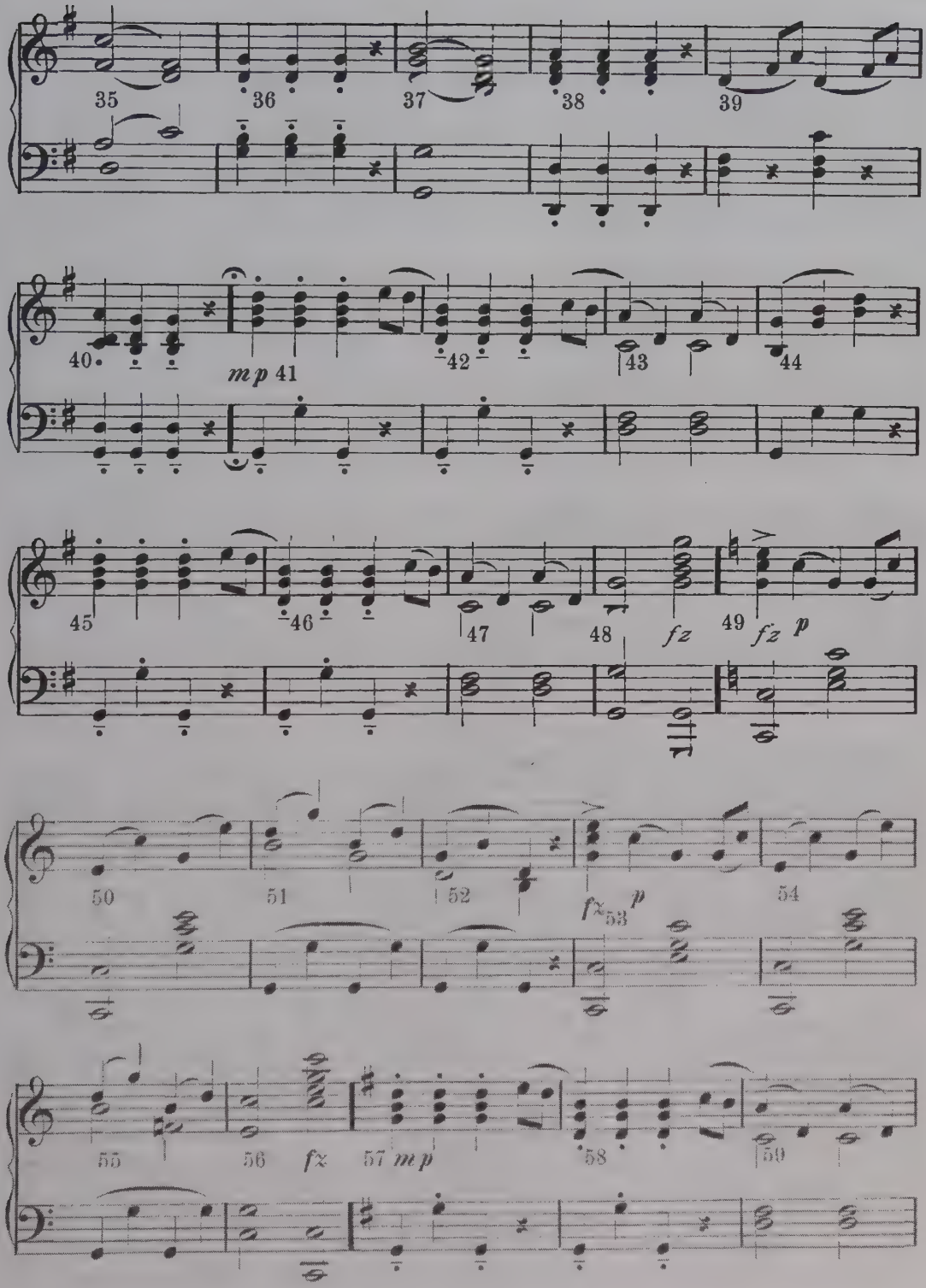
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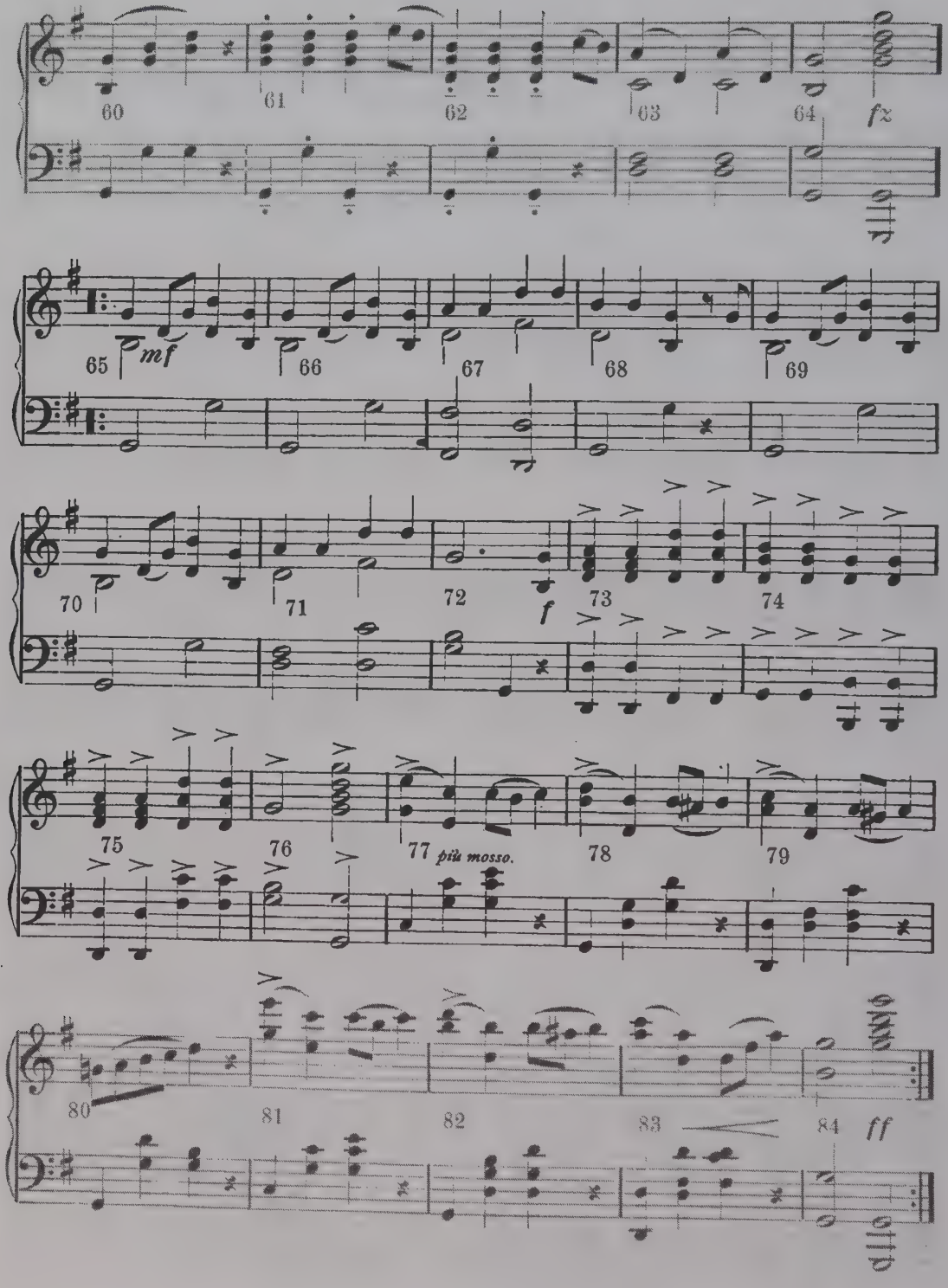
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DAL DANCE

Music ||: 1–8: || 9–16 ,| : 17–24 : || : 25–32 : ||

Formation. The gentleman folds arms: his partner on his right places her left hand on his right shoulder and her right hand on hip; both facing front. Any number of couples can take part in this dance, standing one behind the other in one or more columns.

Steps. *Dal* steps, *Bleking* steps, common *running* steps beginning with left foot; *Pas-de-basque* steps, beginning with right foot, *stride-knee-bend* steps, special steps to be described in the figures.

Hands. The position of the hands will be described in each figure.

Figure 1. Couple places right feet on the floor and dances with *Dal* steps, turning to the lady's side away from the front (1–8), again turning toward the lady's side back to their starting place (1–8).

Figure 2. Gentleman and lady face each other, take hands and dance, placing right feet on the floor, two *Dal* steps *in place* (9–10), after which they execute *pan-cake turning*, thus: holding hands they raise their arms and turn, stamping in time to the music one complete turn, gentleman to his left and lady to her right (11–12).

Repeat (13–16).

Figure 3. Gentleman with arms folded, his partner with hands on hips, run across to each other's side, turn right about facing each other (17–18), taking three *Bleking* steps (19) followed by a *stride-knee-bend* step (20). Again changing places (21–22), take three *Bleking* steps (23) and one *stride-knee-bend* step (24). Repeat (17–24).

Figure 4. Gentleman with arms folded, partner with hands on hips, place right feet on the floor and dance eight *Dal* steps toward each other (25–32). Gentleman takes his partner's hands, steps forward with right foot, then places left foot half a step forward with toes raised, at the same time that his partner places right foot half a step forward with toes raised, toes of both touching (25).

(A) With a jump, the gentleman replaces left foot in starting place and simultaneously raises right foot with knee bent. (B) He places right foot half a step forward with toes raised and touches the raised toes of his partner's left foot, which has been placed in similar manner.

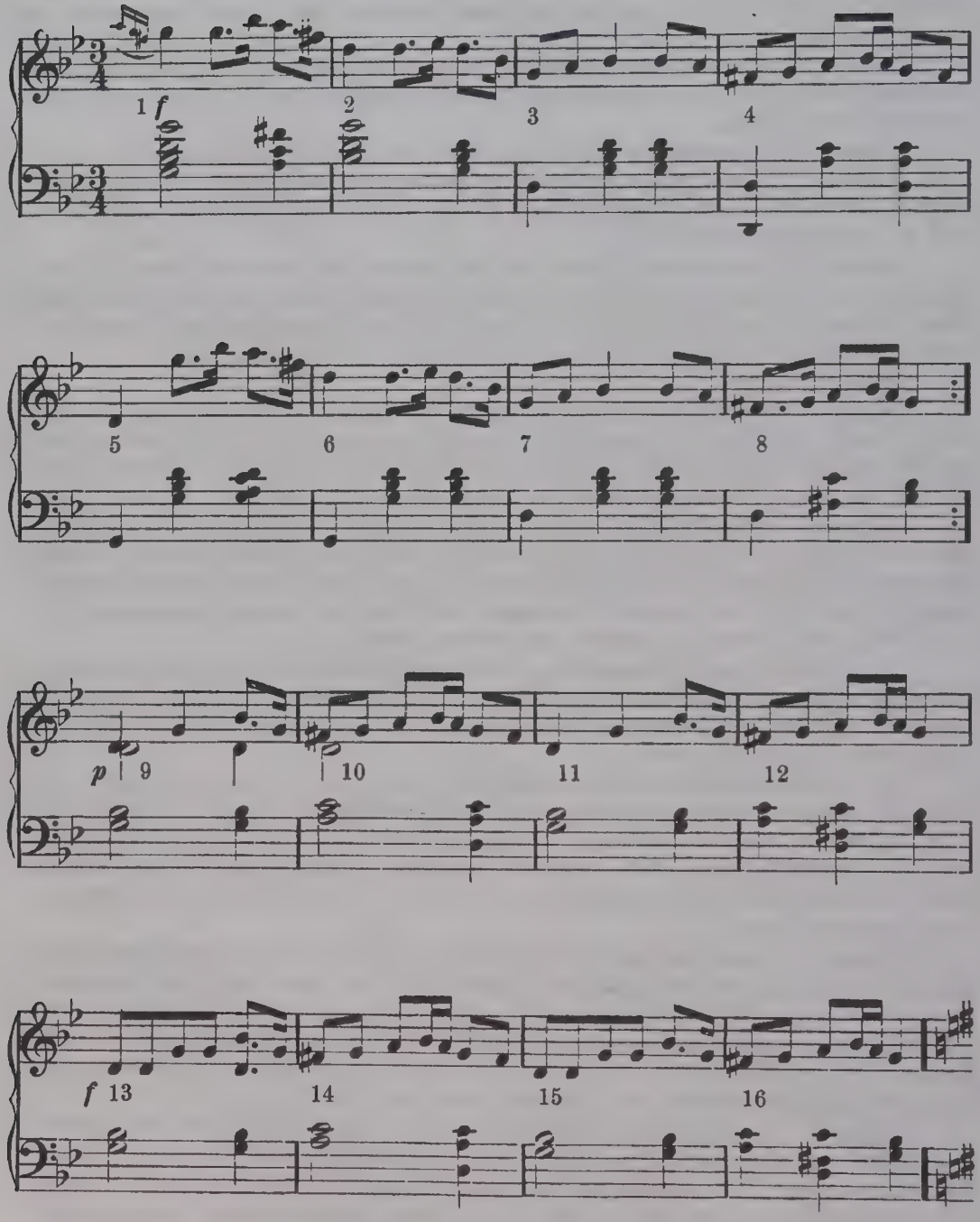
(C) Couple remains in this position until the end of the measure (26). The change of feet is repeated as above to the end of the reprise (27–32).

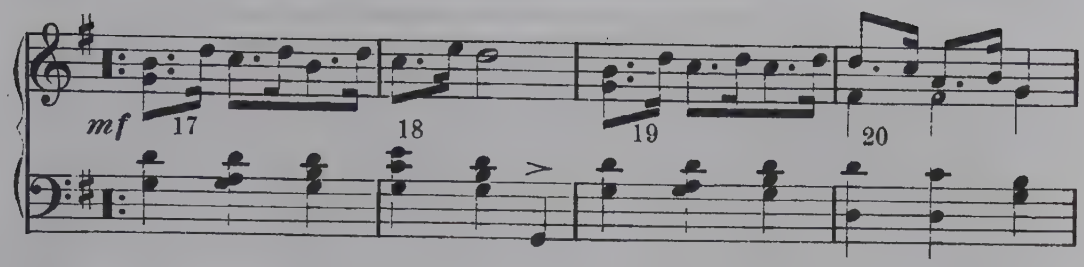
Figure 5. Lady with hands on hips dances with two *step-hop-waltz* steps one turn *in place* turning to the left, while the gentleman, placing right foot on the floor, dances with *Dal* steps circling around the lady to her left, clapping his hands once in each measure (1–8).

Figure 6. Couple executes *pan-cake* turning (1–2), then lady bends deeply forward, hands on hips, kneels on her right knee (3). The gentleman claps his hands once and swings right foot toward left over lady's head; then turns on left foot, once around to the left and resumes position, while the lady resumes standing position (4). Repeated 3 times (5–8: 9–16). It should be observed that the couple while dancing the figure gradually moves some steps away from the front.

Figure 7. The gentleman takes a few steps to the left side and stops there, arms folded, while his partner with hands on hips dances toward the front with two *Pas-de-basque* steps (17–18), three *Bleking* steps (19), one *stride-knee-bend* step (20), again two *Pas-de-basque* steps, beginning left (21–22), three *Bleking* steps (23), and one *stride-*

DAL DANCE

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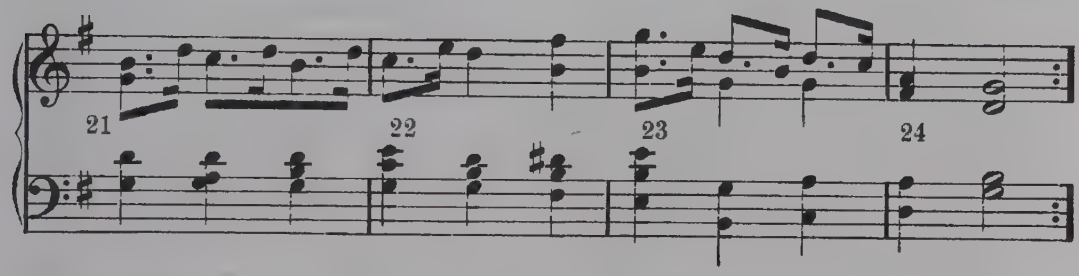
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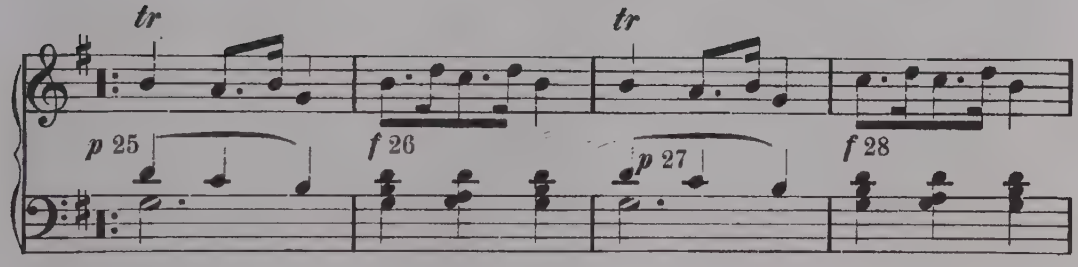
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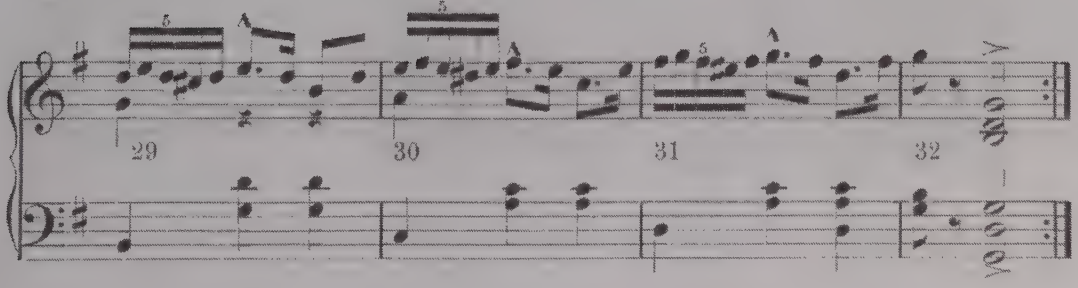
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knee-bend step (24). She then returns with *step-hop-waltz* slowly turning to her right until she reaches a place in front of, and a few steps distant from her partner (17–24).

Figure 8. The gentleman with his arms folded, and his partner with hands on hips, take a step forward with left foot, knee slightly bent, the body leaning over on the left leg and the right leg stretched backward (25). Then they take a step forward with the right foot, right knee slightly bent, body leaning somewhat forward and to the right, left leg stretched backward, toes pointing outward, and then take hands (26). Then they place left feet on the floor, one step backward (27), and after turning around to left on left foot, with a jump place right foot in the place where they started and resume starting position (28). Repeat three times (29–32: 25–32).

Figure 9. Gentleman and lady run toward each other, link right arms and *dance around* one turn, free hands on hips (1–4), then *dance around* with left arms linked (5–8).

Figure 10. Gentleman with arms folded, his partner standing on his right, her left hand on his right shoulder and right hand on her hip, dance *in place* with two *Dal* steps placing left feet on floor first (1–2). Then lady places both hands on shoulders of her partner, while he, with an *appel* with left foot, places both hands at the lady's waist and lifts her over to his left side (3–4). Gentleman with arms folded, his partner with her right hand on his left shoulder and left hand on her hip, dance two *Dal* steps, placing right feet first on the floor (5–6), after which the gentleman as described lifts the lady over to his right side (7–8).

Repeat (9–16).

Figure 11. The lady takes a few steps to the right side and stops there with hands on hips, while gentleman, placing right foot first on floor, dances forward toward the front with eight *Dal* steps, at each step swinging the arms in front of the chest on the same side as the foot that is on the floor, and the other arm behind the back (17–24). Then he dances backward, still facing front, with eight *stride-knee-bend* steps to his partner (17–24).

Figure 12. The gentleman takes his partner's right hand in his right, her left hand in his left, after which the lady, as the gentleman makes an *appel* with his left foot, jumps to his left side, facing the front (25). The gentleman then jumps in the same way over to his partner's left side (26). The lady again jumps to the gentleman's left side (27), and both await the end of the next measure (28). Then the lady jumps to the gentleman's right side (29); he jumps to her right side (30), and she once more to his right side (31). After which the gentleman places himself behind his partner with both hands at her waist, the lady with both hands on hips (32). Both dance, gentleman placing right and lady placing left foot on the floor, eight *Dal* steps *in place.* In these steps the swinging leg is not moved inward, only raised with toes pointing outward. At each step the gentleman leans alternately to right and left, and the lady twists alternately to right and left, both thus being turned toward each other (25–32).

Figure 13. *Hambo polska.* The gentleman with both hands at the lady's waist making *appel* with right foot at each measure (1–8).

DAL DANCE (Figure 12)

THE HALLING

MUSIC || 1–8 || 9–16 ||

This is danced by two gentlemen who at the beginning of the dance stand side by side, facing front. A, the left gentleman, holds in his right hand the left hand of B, the gentleman to the right, free hands on hips. As seen from the *front* A is on the right and B on the left.

Figure 1. (A) A places left and B right foot forward, toes turned slightly inward, the body leaning over on the placed foot and the forward knee slightly bent. The other leg, also with knee slightly bent, is raised backward with foot at right angle to the one placed forward. At the same time the hands that are held are raised backward, the arms nearly straight. In this position the dancers are a little farther apart. At the beginning of the second half of the measure the dancers make a light jump forward, without changing position relative to each other (1), then they place the rear foot forward in the same manner as the other foot, swinging the arms downward and forward, thus coming nearer to each other, back to back. During the last half of the measure they make a light jump forward, without changing positions relative to each other (2). The couple then repeat these steps five times toward the front (3–7), then both, half facing each other, place A the right and B the left foot on the floor, slowly moving the other leg sideward and both arms upward, hands released, and stop in this position when the "cadence" note is struck (cadence position). At the end of the "cadence" the raised foot is placed beside the other one, the dancers turning to the front and placing the thumbs in the arm-holes of the vest (8).

(B) A raises simultaneously the left heel and the toes of the right foot and turns left heel outward, right toes inward, so that the toes of both feet point toward each other; at the same time he raises his elbows to shoulder level. After this the toes of the left foot are raised and the heel of the right, and he turns, right heel inward, left toes outward, so the heels come together, while at the same time he lowers his elbows to his sides (9). A continues, all the time facing front, to move left with two turnings on the feet in each measure. After which, at the end of the reprise, he halts and faces toward B (10–16). B has in the meantime in a similar manner moved toward the right, both thus having moved apart on the same line.

Figure 2. (A) The dancers glide on the right foot slowly forward to the right, left leg straight and hands supported on the knees. At the same time they bend the trunk deeply over the right knee half turned to the left (1). Then the left foot glides slowly a step ahead of the right, hands still on knees and the trunk turning slowly to the right, bending over the left knee (2). Both continue in this way five more steps in a wide circle to the right to each other's places (3–7), then they face each other and place, A the left and B the right, foot on the floor and take "cadence" position as described in the first figure (A) (8).

(B) The dancers advance toward each other with short hopping steps, two in each measure, straight knees, feet parallel and closed; the hands are held half closed in front of the chest, nearly on a level with the shoulders, elbows at sides, and index fingers pointing forward. The dancers mark the time at each hop by moving the hands alternately forward and backward (9–16).

Figure 3. (A) The dancers take hands and take "*hare*" steps, that is, they sink quickly down on the heel of the left foot, at the same time placing the right

leg forward, knocking the heel on the floor (knee straight); then without raising, they quickly change position of feet (1), and continue in this way with two steps in each measure while they *dance around* half a turn to the right so that A returns to his place on the left of B (2–7). Then both stand in "cadence" position facing each other (8).

(B) The dancers move slowly backward apart from each other, and leaning backward kick forward first with left foot and then with right foot twice in each measure and swing their arms forward, upward, backward, downward in each measure (9–16).

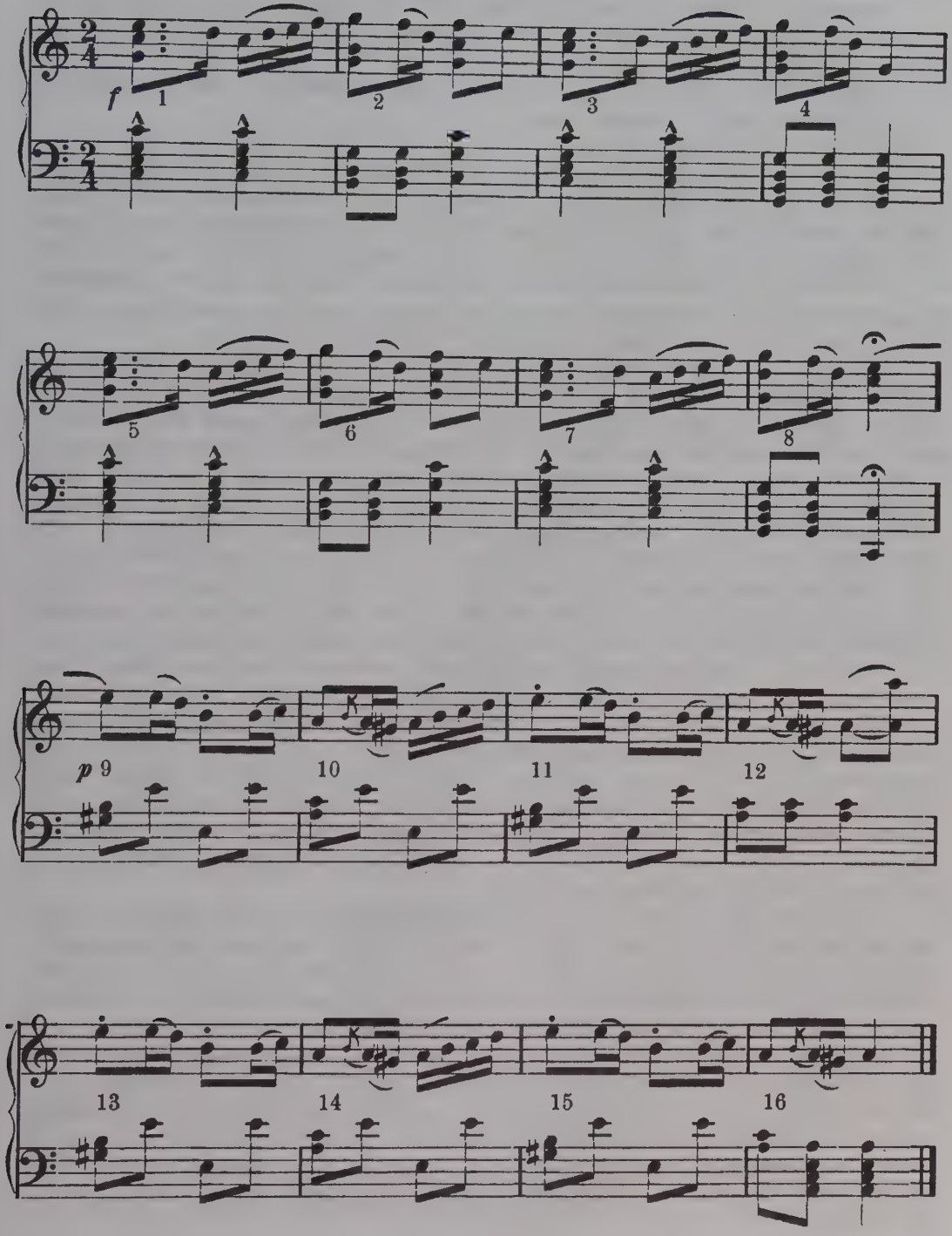
Figure 4. (A) Both place hands on hips and place the right foot forward with an *appel* (1), after which, turning a cart-wheel, they change places (2), and then facing each other, remaining in their places, kick forward four times with swinging of the arms, as described in Figure 3 (B) (3–4). Then they again make an *appel* with right foot (5), and with a "cart-wheel" returning to starting places (6), repeat the kicking and arm-swinging (7–8). At the "cart-wheel" the left hand is placed first on the floor, and the wheeling is done back to back.

(B) With slow steps, as described in Figure 2 (A), they circle around each other to the right so that they are in front of and near each other, both leaning over the left leg and remaining in this position while a "cadence" is struck in the last measure of the music (9–16).

Figure 5. (A) The dancers jump up and take hands, then sink down on the heel of the right foot, left leg is placed sideward with the inner side of the foot and knee touching the floor; then make another jump by forcibly stretching the right leg (1); then sink down on the left heel with the right leg placed outward. Again with another jump change position (2), and continue thus with one step in each measure altogether seven measures (3–7), after which they take "cadence" position facing each other (8). These last steps are called "*sitting*" steps and differ from the "*hare*" steps in that the latter are taken forward and are danced twice as fast as the "*sitting*" steps.

(B) The dancers take hands and *dance around* to the right in such a way that at each measure the right foot is placed on the floor with an *appel* and the left foot is swung in a circle backward and outward to, and ahead of, the right one.

THE HALLING



VINGAKER DANCE

Music ||: 1-16 :||: 17-32 :||

Formation. Danced by one gentleman and two ladies. The gentleman in centre holding a hand of each lady. At the beginning the dancers place themselves facing the left, as seen from the front (1–16).

Steps. *Dal* steps; when *dancing around step-hop-waltz*, or when specially indicated *old Swedish waltz; Vingaker* steps.

Hands. Free hands on hips.

Figure 1. All dance forward with four *Dal* steps (1–4), then gentleman dances four *Dal* steps *in place*, turns quarter of a circle to the left at the same time the ladies take the index fingers of the gentleman, turn, dancing *step-hop-waltz*, one complete turn around, the lady on the gentleman's right turning to the left, and the other lady to right (5–8). The above is repeated three times. The last time the gentleman swings toward the left, so that all, having danced a square during the figure, at the end will be in the centre of the square, facing the front (9–16: 17–32).

Figure 2. The gentleman still dancing *Dal* steps *in place* takes with his left hand the left hand of the lady on his right and passes her before him to the lady on his left. The ladies make a *chain* with right hands and change places with *Dal* steps, after which the gentleman and the left lady face each other (17–20) and *dance around in place* with *step-hop-waltz* at the same time the right lady, facing to the front, *dances Dal* steps *in place* (21–24). The gentleman dancing *Dal* steps *in place* takes with his left hand the left lady's left hand and passes her before him to the right lady. The ladies again make a chain with right hands and change places, dancing *Dal* steps (25–28). The gentleman and the right lady *dance around* one turn *in place* with *step-hop-waltz*, then resume starting position (29–32). When *dancing around* the gentleman places both hands at the lady's waist, and the lady both hands on gentleman's shoulders.

Figure 3. Left lady and gentleman dance *Dal* steps *in place* and form an *arch* under which the right lady passes, dancing *Dal* steps, followed by the gentleman, after which all face to the front (1–8). The right lady and gentleman, while dancing *Dal* steps *in place*, form an *arch* under which the left lady passes with *Dal* steps, then the gentleman passes the right lady over to his left side, so that the ladies change places, facing to the rear, all dancing *Dal* steps (9–16), with which they continue, first dancing from the front four steps (1–8) and then toward the front (9–12). After this the gentleman dancing *Dal* steps *in place* passes first the right lady, then the left lady back to their respective places (13–16).

Figure 4. The gentleman dances with *step-hop-waltz*, left arm raised and right hand on hip, one turn around to the left, while the left lady takes the gentleman's left index finger and dances *step-hop-waltz* around under the gentleman's arm, turning to the right, at the same time circling around the gentleman, starting to the right. The right lady, turning to the right, dances *old Swedish waltz* one turn, circling around the gentleman, starting to the right (17–24). The gentleman then facing lady to right dances one turn around *in place* with *step-hop-waltz* to the right, right arm raised, left hand on hip, while lady to right takes his right index finger and dances *step-hop-waltz* around under the gentleman's arm, turning to the left, at the same time circling around the gentleman, starting to the left. The left lady, turning around to the left, dances *old Swedish waltz* one turn, circling around the gentleman, starting to the left (25–32).

Figure 5. The three form *ring*, placing right hand on right shoulder of the one to the right and the left hand on left shoulder of the one to the left of them, and dance thus *old Swedish waltz* three times around *in place* to left (17–32).

Figure 6. The gentleman kneels on right knee, the left lady sits on his knee and claps her hands once in each measure, while the right lady. turning to the right, dances *old Swedish waltz* one turn, circling around the gentleman, starting to the right (1–8). The right lady then takes the place of the left lady on the gentleman's knee and claps her hands, while the left lady, turning to the left, dances *old Swedish waltz* one half turn around the gentleman, starting to the left (9–14). Then the gentleman resumes standing position, hands on hips, facing front. The right lady steps behind the gentleman and places her hands on his shoulders. The left lady steps behind the right one, placing her hands on the right lady's shoulders. The right lady bends head to right, left lady her head to left, so that the heads of all are visible (15–16).

Figure 7. All place the left foot on the floor and kick forward with the right foot, dancing *in place* steps resembling *step-hop-waltz*, with the difference that when the feet are raised they are swung with straight knee right foot forward, left foot slightly backward, the body swaying forward and backward. The dancers move first a few steps backward (1–8), then forward, when the gentleman faces about toward the right lady (9–16).

Figure 8. The gentleman and the right lady dance *old Swedish waltz* in a circle away from the front, closely followed by the left lady, who also dances *old Swedish waltz*, holding the left index finger at her mouth, her face expressing sadness (17–24). Gentleman and left lady dance *old Swedish waltz* toward the front, followed by the right lady, who dances in the same manner as described for the left lady (25–32). The figure is repeated, after which the right lady steps a little to the left and behind the left lady, placing her hands at waist of left lady, both turned to the left, as seen from the front, gentleman in front of and facing them (17–32).

Figure 9. Ladies dance *old Swedish waltz* backward, while the gentleman first takes the right hand of the left lady in his own right hand, and with a step resembling the *Pas-de-basque* step, swings his feet to the right over the lady's hand, then takes three short steps, beginning with left foot (1–2), takes lady's left hand with his left, and with another *Pas-de-basque* step swings his feet to the left over her hand, then takes three short steps, beginning with the right foot (3–4). Left lady steps to the right behind the right lady, placing hands at the right lady's waist, and the gentleman takes in the same way as described above the right lady's hands and swings his feet over them (5–8). The right lady steps in her turn to the right behind the left lady, and the figure is continued until all, having completed a circle to the right, have again returned to the front, where the right lady takes the left lady's right hand in her left, both facing left, as seen from the front, the gentleman in front of and facing them (9–16).

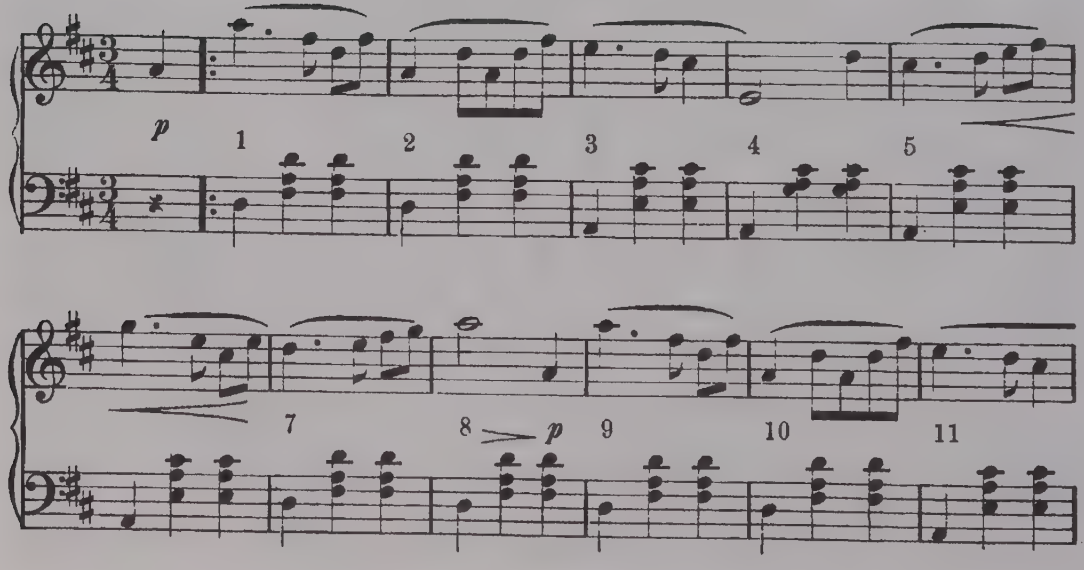
Figure 10. The ladies dance backward with *step-hop-waltz* away from the front and then toward the front, followed by the gentleman, who dances *Vingaker* steps; at the end of the figure they all stop, ladies facing the rear, gentleman in front of and facing them (1–16).

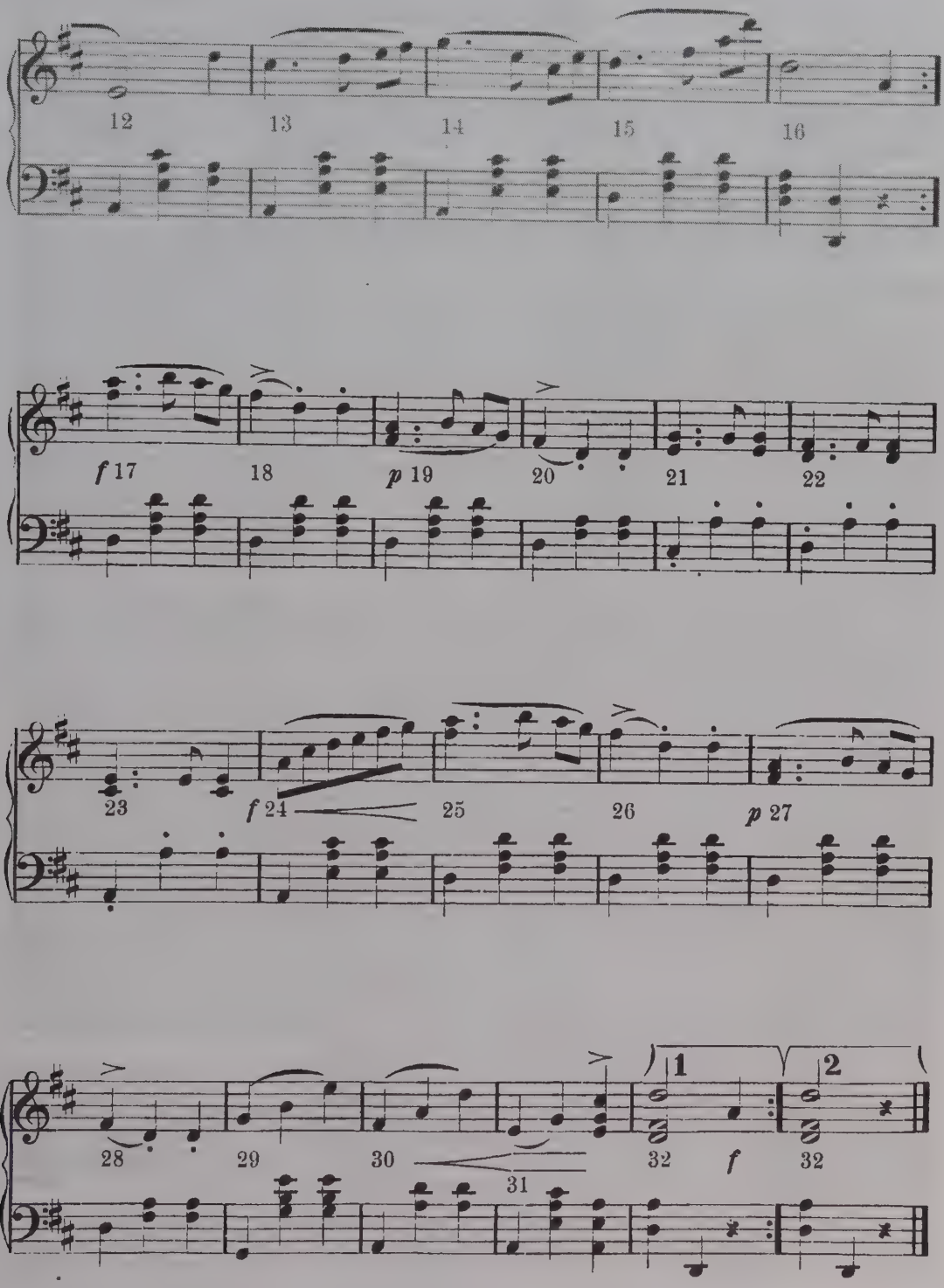
Figure 11. The gentleman dances, swinging his coat-tail, 8 steps backward with *Dal* steps, while ladies dance *old Swedish waltz* away from the front, right lady

turning around to the right and left lady turning to the left. They pass each other behind the gentleman and resume their places on either side of him, all taking starting position (17–24). Then dance *Dal* steps toward the front (25–28), where the gentleman, dancing *Dal* steps in place, raises his arms and the ladies turn once around under his arms in the same way as described in the first figure. The dance is finished in such a way that all, facing to the front, place left foot on the floor with *appel* and swing right foot forward (29–32).

THE AUTHOR DANCING THE VINGAKER DANCE

VINGAKER DANCE

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THE SKRALAT

Music || 1–8 || 9–16 ||

Formation. Two parallel lines face each other and forming right angles with the front. The lines stand about four feet apart, four couples in each line, the gentlemen holding the left hands of their partners in their right hands. The couples are numbered, as seen from the front, 1–4 in the line to the left and 5–8 in the line to the right. The first and fifth couples thus stand nearest to the front.

Steps. *Skralat* steps, unless otherwise specified; *Dal* steps; *hop* steps when *dancing around; stride-knee-bend* steps; certain steps especially described.

Hand. Free hand on hip. When *dancing around* the gentleman places both hands at his partner's waist, and the lady places both hands on her partner's shoulders.

Figure 1. The gentlemen and ladies of the first and second couples take each others' right hands with *thumb-grasp* and *dance around* one turn *in place* (1–4), then all place their left hands behind their backs and take their partners' right hands and *dance around in place*, the first couple one turn and a half, the second couple one turn, so that the ladies will be placed in front of each other (5–8). The gentlemen exchange partners and again *dance around* one turn, holding hands as last described (9–12), and change again when the ladies have arrived in front of each other. Then they *dance around* with their own partners as described above, the first couple one turn and a half, the second couple one turn, then resume starting position (13–16). The couples 3 and 4, 8 and 7, 6 and 5, dance simultaneously in the same way.

Figure 2. During the first 24 measures of the figure (which contains in all 32 measures) all couples dance *Dal* steps *in place*, unless otherwise specified below. All the dancers in the same line holding each other's hands.

The left line: The lady of the first couple places her right foot on the floor and runs behind her partner (1). With her right hand she takes the right hand of the lady of the second couple (2). While the second lady runs with 9 steps, turns to left, around and in front of the gentleman of the first couple, and returning to place continues with *Dal* steps, the first lady runs in front of the gentlemen of the second couple toward the lady of the third couple. She takes this lady's left hand with her own left (3–4). While the lady of the third couple with 9 steps runs one turn to the right behind and around the gentleman of the second couple, and returning to place, continues with *Dal* steps, the first lady passes behind the gentleman of the third couple to the lady of the fourth couple and takes her right hand with her own right (5–6). While the lady of the fourth couple runs one turn in front of and around the gentleman of the third couple and resumes her place, dancing *Dal* steps, the first lady runs in front of the gentleman of the fourth couple and places herself in the line at his left side, dancing *Dal* steps *in place* (7–8).

The gentleman of the first couple now places right foot on the floor and runs in front of the lady of the second couple and with his left hand takes the left hand of the gentleman of the second couple. The dance continues in the same way for the gentleman as described above for the ladies, until he comes to his own partner, when he places himself on her left side, dancing *Dal* steps (9–16).

The first couple forms an *arch* under which the fourth couple passes. Then the first couple passes under an *arch* formed by the third couple, and then form an

arch again under which the second couple passes. They resume their original place in the line, dancing *Dal* steps *in place* (1–8). The couples *dance around in place*, after which gentlemen and ladies halt, facing each other, the gentlemen inside of the line (9–16).

The right line: The lady of the eighth couple places her right foot on the floor and runs behind her partner, and the dance proceeds in the same manner and at the same time as for the left line.

Figure 3. Gentlemen and partners, holding each others' right hands, dance eight *Dal* steps *in place*, at each step alternately raising their right arms as high as the head and again lowering them (1–8). Then they *dance around in place* and resume their starting position (9–16).

Figure 4. The dancers in the same line take hands. The lines advance with eight *Dal* steps toward each other (1–8), after which the gentlemen *dance around* with the ladies of the opposite line, the gentlemen of the left line to their own places, and the others in the place where they meet (9–10). While the couples in the right line, facing the same way as before, take hands and dance 16 *Dal* steps *in place*, the other couples form column facing to the rear and dance with sixteen *Dal* steps past the eighth couple behind the right line, then past the fifth couple, passing over the first couple's place back to their starting places (1–16). Then the left line take hands and dance, facing the right line, sixteen *Dal* steps *in place*, while the couples of the right line form a column facing to the front and dance with sixteen *Dal* steps, the fifth couple leading, in a circle to their left, then again to their left and return to their places, where they face the opposite line and take each others' hands (1–16). The lines then advance again toward each other with eight *Dal* steps (1–8), the gentlemen change partners and *dance around* with them to their own places and halt, the gentlemen inside of the line and facing the ladies (9–16).

Figure 5. Partners simultaneously raise the heel of the left and toes of the right feet and turn both feet to the left a quarter of a circle, so that the toes touch; then they lift the toes of the left feet and turn them a quarter of a circle outward. At last they place the right foot beside the left one (1). This is repeated three times, the gentleman and lady thus moving to their own left apart from each other (2–4), after which, with four similar steps, they again return to their right and halt in front of each other. When the gentlemen place toes touching, they also place the hands closed in front of the chest, arms on a level with the shoulders. When the toes are turned out, the arms half bent are moved in a circle outward, hands still closed (5–8). The couples now *dance around in place*, after which they halt, the gentlemen inside of the lines and facing the ladies (9–16).

Figure 6. Gentlemen and ladies run to the left of each other, and when the gentlemen have taken the left hands of the ladies, they meet with their own left hands and with six steps run past them (1–2). They *dance around* with the next lady one turn *in place* (3–4). The gentleman and lady who have just *danced around* run to the left of each other and the dance is thus continued, the gentlemen running to the right and the ladies to the left, until they have danced once around the ring and *danced around in place* eight times. They have then returned to their starting places (5–16: 1–16).

Figure 7. The gentlemen of the right line with arms folded and the ladies of the left line dance with two *Dal* steps toward each other (1–2), take right hands with

thumb grasp and *dance around* with three *Dal* steps one turn (3–5). The ladies kneel on right knee, with hands on hips, and bend their heads forward very low (6). The gentlemen with a jump swing first the right, and then the left, leg to the right over the heads of the ladies, and all resume standing position (7). Gentlemen and ladies face right about with a jump and take one *stride-knee-bend* step (8). The couples then *dance around* in their starting places (9–16). The ladies of the right line and the gentlemen of the left line dance in the same way (1–16).

Figure 8. (This figure is difficult to dance and is therefore often omitted.)

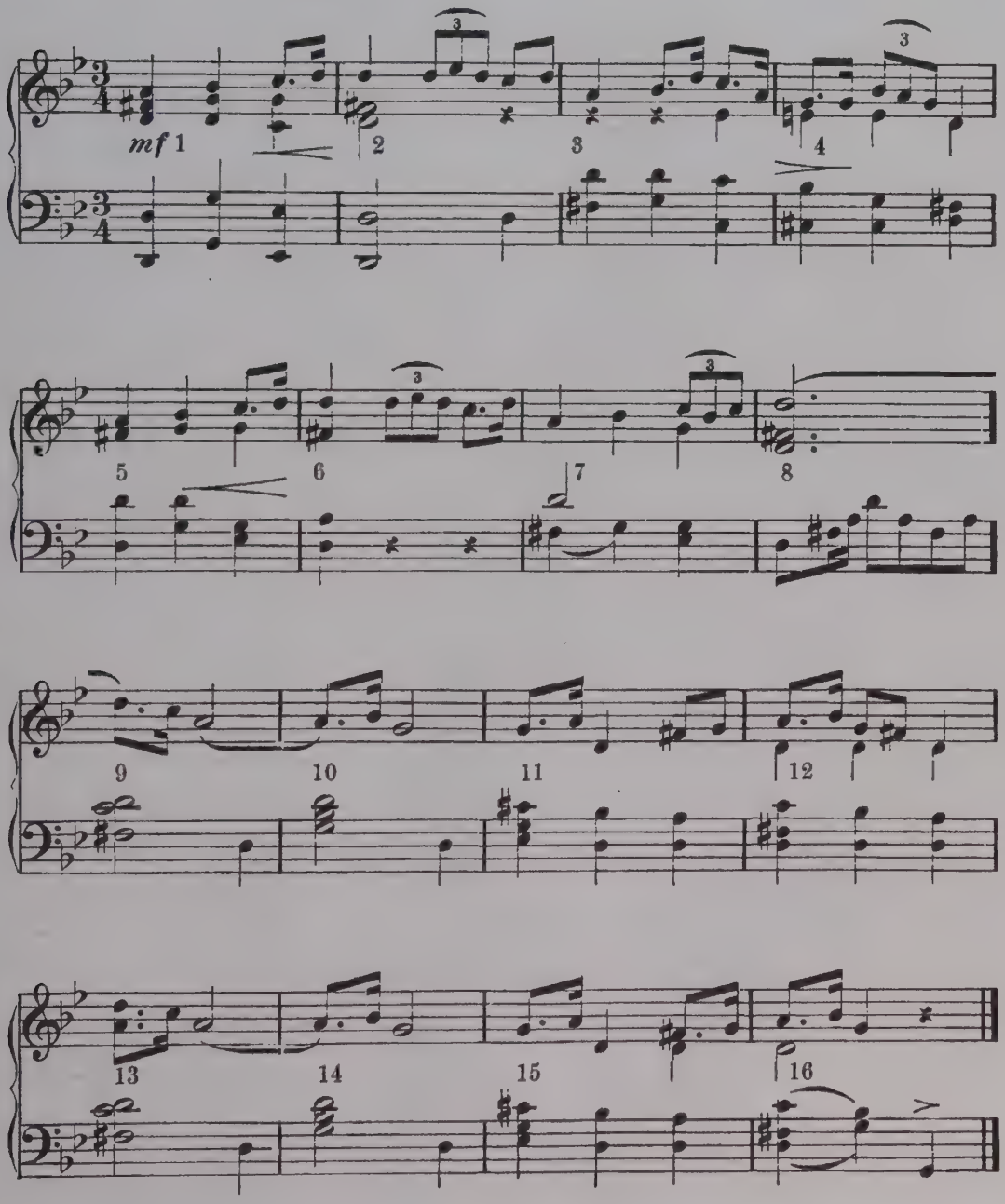
The gentlemen place themselves in front of and facing their partners, holding their hands. Both turn *in place* half a turn, the gentlemen to the left and the ladies to the right, so that they stand with backs touching and arms stretched upward (1), in which position they remain during one measure (2). The lady bends forward and the gentleman backward over her, after which the gentleman, supported on the back of the lady, turns a back somersault over the lady (3) and lands on the floor in front of, and facing her, still holding her hands in his (4). They again turn half a turn; the gentleman repeats the last movement over the lady and lands in front of and facing her, after which both take *stride-knee-bend* steps (5–8), and *dance around* in their places (9–16).

Figure 9. The dancers in the same line take hands. The gentleman of the fourth and the lady of the eighth couples join hands, the dancers thus forming a *string* which, led by the lady of the first couple, is pulled in half-circles over the places of the fifth, second, sixth, third, seventh, fourth, and eighth couples (1–16), and then in a wide circle over the place of the left line forward to the front, where in the meantime the last couple of the *string* has halted, facing left as seen from the front, and formed an *arch* (1–8). The *string* is now pulled under the *arch* and in a ring from left to right forward to the front, where the first couple forms an arch (9–16). The gentleman of the fifth couple now pulls the string through the *arch* and then in a ring to left again forward to the front, where all form a ring *dancing around* from right to left (1–16).

Figure 10. (A) The ladies take hands and dance in a ring from right to left, while the gentlemen, forming an outer ring, facing outward, dance to their left (1–8). When partners meet the second time, they change places with an *appel* to the left of each other, so that the gentlemen holding each other arm in arm form an inner ring facing to the center and dance from right to left, while the ladies form an outer ring facing outward and dance to their left (9–16). Gentlemen and ladies again change places, the ladies thus forming an inner, and the gentlemen an outer ring, both rings facing to the center, and *dance around* from right to left, the gentlemen observing that they place themselves behind and to the left of their ladies (1–8).

(B) The gentlemen, still holding each others' hands, with arms raised, after an *appel* take six steps toward the center of the ring, then lower the arms in an *arch* forward, bending the trunk forward. Then they release each others' hands and, still with the trunk bent forward, take six steps backward to their place, where they again take hands. In the meantime, the ladies bend the trunk forward, after an *appel* take six short steps backward under the arms of the gentlemen. Then they again take hands and, with arms stretched upward, after an *appel* take six short steps forward toward the center of the ring, where they, bending forward, lower their arms forward and let go of hands (9–12). Repeat three times (13–16; 1–8).

(C) The gentlemen with left hand grasp the right wrist of the gentleman standing on their left; the ladies sit on the gentlemen's arms holding each others' hands behind the gentlemen's heads, while the gentlemen dance in ring from right to left, in which way the dance is finished (9–16).



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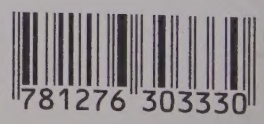

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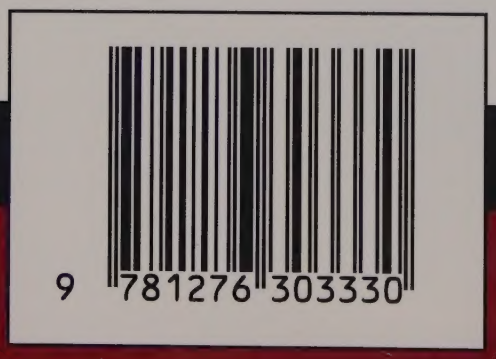
1868-,
Swedish Folk Dances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